

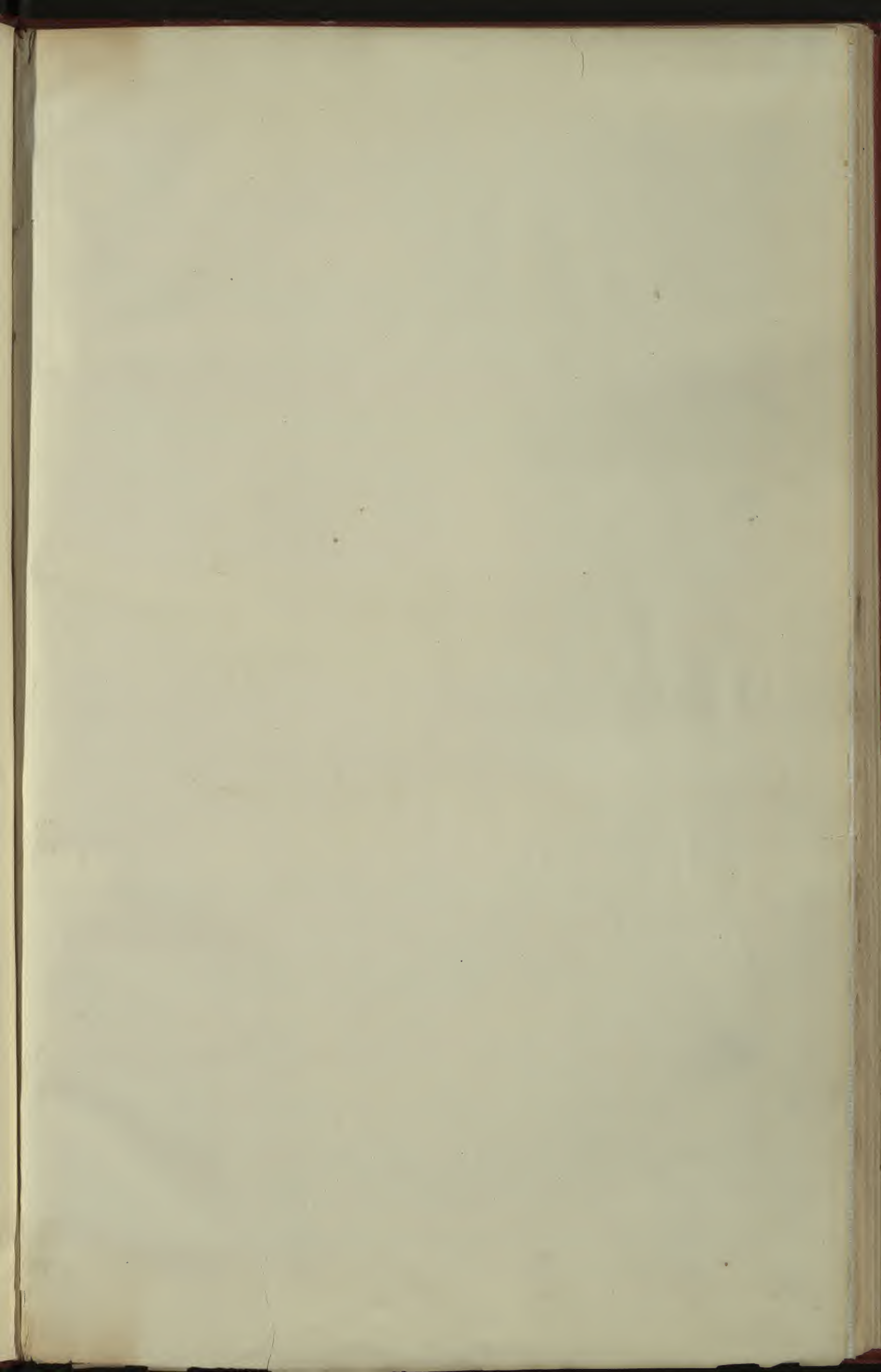
V+A Publications Collection

VS. Guide . . .

VS. 0001

38041800 110678

135 G





Brick, permanent.



Iron, temporary, dangerous.



d^o d^o



Brick, temporary.



Old Buildings, dangerous.



Wood, temporary, dangerous.

EXHIBITION



C

20 40 60 80 100

1860
1 FEB 1869

1860

PLAN
OF THE
MUSEUM AND SCHOOLS,
AT
SOUTH KENSINGTON,
distinguishing
THE DIFFERENT KINDS OF BUILDINGS.

ROAD



GAS METER

HEATING APPARATUS

GROUND FLOOR

FEMALE TRAINING SCHOOL

IN UPPER STORY, VERNON & TURNER PICTURES

GROUND FLOOR - ART MUSEUM AND LIBRARY

THE UPPER FLOOR TO RECEIVE THE SHEEPSHANKS PICTURES

PHOTOGRAPHIC PRINTING ROOM

LECTURE THEATRE

TANK

CENTRAL HALL

MUSEUM CORRIDOR

STORES AND SCHOOL CORRIDOR

WORKS

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

STORES

TRAINING SCHOOL
CLASS LECTURE ROOM
MODELLING SCHOOL

BARRACKS

DEPUTY SUPERINTENDENT

PUBLIC GARDENS SOUTH KENSINGTON

ENGINEER

ROMWELL ROAD

MUSEUM

REFRESHMENTS

200 250



GUIDE TO THE SOUTH KENSINGTON MUSEUM.

BY AUTHORITY.



No. 1.]

20TH JUNE, 1857.

[PRICE 1d.]

COMMITTEE OF COUNCIL ON EDUCATION.

(DEPARTMENT OF SCIENCE AND ART.)

The system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, Lord GRANVILLE is the President, and the Right Hon. W. COWPER, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Department of Science and Art, are to aid in the diffusion, among *all classes* of the community, of those principles of Science and Art which are calculated to advance the industrial interests of the country.

The history of this department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established, under Mr. Poulett Thompson, President of the Board of Trade at Somerset House, having for its object the training of designers, who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result showed that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, the public felt that much for the improvement of public taste was still to be accomplished.

The Exhibition taught that art is the parent of design, and that design is the essence of successful manufactures; and the lesson was not thrown away. The result was an extension of the School of Design into the present Department of Science and Art, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Arts of the whole people, and not a class merely, became the object of the new department. A nucleus of a permanent Museum of Works of Art was formed and deposited at Marlborough House, and now forms part of the various collections exhibited at South Kensington.

The special objects for which this Department of the Government is now organized are:—1. To train male and female teachers to give instruction in Art, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist Committees in the provinces desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the Central Museum, and books and engravings in the Central Library. 5. To circulate among the Schools of Art objects from the Museum, and books and engravings from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses, and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches.

1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; modelling, moulding, and casting. These classes include

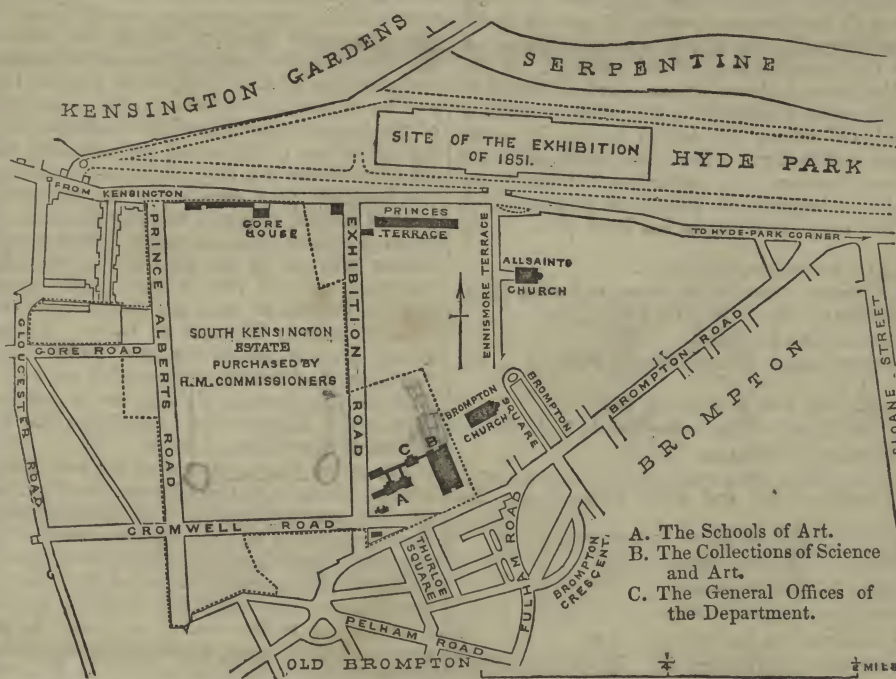
- A. The Schools of Art.
B. The Collections of Science and Art.
C. The General Offices of the Department.

architectural and other ornaments, flowers, landscape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to stimulate students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify school-masters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present



number sixty-five, and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 31,455, at an average expense of 16s. 2½d. per head. This result shows the success that has attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. per head. The Provincial Schools are all placed under the management of Local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The present buildings at South Kensington must be considered as only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected purposely by the Department to receive Mr. Sheepshanks' gift of pictures and drawings, while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed. The Library consists at present of upwards of 5,000 volumes and 100 portfolios of prints, drawings, &c., relating to ornamental manufactures and decorative art. It is emphatically a special Library, the object of which is to aid in every way the development of taste as applied to industrial Art.

The description of the contents of the Museum of Ornamental Art and the British Gallery of Fine Art will be found elsewhere.

The walls of each department of the Museum are painted a different colour, which alone will serve as a guide to the visitor. A Plan suspended opposite the entrance, and coloured in accordance with these divisions, may be consulted with advantage before the inspection of the Building is proceeded with.

THE MUSEUM OF ORNAMENTAL ART.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections.

Being enriched by daily acquisitions, the Museum remained open to the public at Marlborough House until February last, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were, in consequence, unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art will also be admitted in the new Museum. The collection is intended for the instruction of the public in decorative or ornamental art; and, with this object in view, the following classification has been provisionally adopted:—

DIVISION 1.—SCULPTURE, including—

Carvings, &c. in Marble, Alabaster, Stone, Wood, Ivory, and other Materials.—Art-bronzes.—Terra-cottas and Models in Wax, Plaster, &c.

DIVISION 2.—PAINTING.

Wall-decoration. — Paper-hangings. — Illuminations. — Printing. — Designs, &c.

DIVISION 3.—GLYPHIC AND NUMISMATIC ART.

Cameos and Intaglios in Hard Stones and in Shell.—Medals, Seals, &c.

DIVISION 4.—MOSAICS.

Mosaics of Calcareous Stones.—*Pietra dura* work.—Glass Mosaics.—*Marqueterie*.—*Intarsiatura*.—*Parquetage*.—*Buhl* and *Piqué* work.—Straw Mosaic, &c.

DIVISION 5.—FURNITURE AND GENERAL UPHOLSTERY.

DIVISION 6.—BASKET-WORK.

DIVISION 7.—LEATHER-WORK.

Stamped work.—Bookbinding.

DIVISION 8.—JAPANNED OR LACQUERED WORK.

DIVISION 9.—GLASS PAINTING.

DIVISION 10.—GLASS MANUFACTURES.

DIVISION 11.—ENAMELS.

DIVISION 12.—POTTERY.

DIVISION 13.—WORKS IN METAL.

Wrought, Cast, and Stamped works in general.—Chasing, Engraving, Etching, &c.—Instruments and Utensils.—Locksmiths' works.—Goldsmiths' works.—*Damasquinerie* or Inlaying.—*Niello* work.

DIVISION 14.—ARMS, ARMOUR, AND ACCOUTREMENTS.

DIVISION 15.—WATCH AND CLOCK WORK.

DIVISION 16.—JEWELLERY.

Personal Ornaments.—Objects in precious materials.

DIVISION 17.—TEXTILE FABRICS.

Costumes and Garment Tissues.—Lace.—Embroidery.—Carpets.—Hangings.—Woven Fabrics in Grass, Straw, &c.

This classification will, however, undergo revision, and the Museum

is intended henceforth to include other categories of works of art, not as yet represented in our national collections.

At the present time only a small proportion of the collection of original specimens, which now numbers upwards of 4,000 objects, can be exhibited. The reasons for this deficiency are, that a selection consisting of 1,000 specimens, including the entire acquisitions from the Bernal collection, has been sent to the Manchester Art-treasures Exhibition; that a further instalment of several hundred objects in every class has, for the last three years, been circulated for exhibition in the various provincial towns in which schools of art are established; * and that, lastly, it has been decided to await the completion of the new fire-proof rooms behind the present building, and under the Sheepshanks' Gallery, in order to avoid the risk of exposing many rare and valuable objects in the iron building. The collection of original specimens now exhibited, consists, therefore, mainly of the bulkier objects of furniture, &c. &c., and of works of modern origin, purchased from the Paris Exhibition of 1855, which, from want of space at Marlborough House, have not yet been seen by the public. But, on the other hand, the extensive series of reproductions, consisting of plaster-casts, electrotype copies, coloured drawings, engravings, &c., not hitherto exhibited, are now classified and arranged.

The west corridor is mainly occupied by the latter class of works; and with these the brief description of the various collections here proposed to be given will be commenced, the specimens being among the first objects seen by the visitor on entering the building—beginning with the collection illustrative of architectural ornament, which consists of a series of many hundred plaster casts, moulded from details of ancient edifices, or from fragments preserved in museums. The first, second, and third bays or courts, formed by projecting screens, contain examples in the antique Greek and Roman styles, and a number of models, being accurate restorations to a scale, of celebrated buildings, accompany them. On the pedestals of the latter are hung photographs, which represent these buildings in their actual state of ruin and dilapidation. These models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays.

On the screens on the right hand, opposite the casts, and corresponding as to date, style, &c., are hung drawings, engravings, and photographs, illustrative of architecture and ornament.

The collection of architectural casts is contained in the gallery above this corridor; the extensive series of Mediæval specimens, belonging to the Architectural Museum, are described hereafter.

The renaissance casts are accompanied, on the wall opposite to them, by elaborate coloured drawings, illustrating painted mural decoration, chiefly from fresco paintings of the Italian cinque-cento period. The greater number represent ceilings and wall compartments of various churches and palaces in Italy, executed from the original frescos; and as a continuation of this series, in the Central Hall (North), will be found a series of copies, in distemper, of the pilasters and ceiling compartments of the loggia of Raffaele in the Vatican. These last copies are of the full size of the originals, and are especially valuable from the fact, that the originals are in a very dilapidated condition, and are rapidly becoming invisible: they were copied on the spot by Italian artists. Two original designs, drawn in bistre by Giovanni da Udine—one of which is believed also to contain a sketch or first thought for one of the historical lunette subjects, by the hand of Raffaele himself—are hung near the pilasters; and also two of the original cartoons for portions of the pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. Coloured engravings by Raffaele Morghen and Volpato, and a photograph showing the position of the loggia on the external elevation of the Vatican, complete the illustrations of this celebrated work.

The upper (northern) end of the west corridor also contains series of original ancient engravings, illustrative of architecture, pure ornament, designs for manufactures, &c. chiefly of the fifteenth and sixteenth centuries. Next succeeds a small collection illustrative of the history of wood engraving, the greater number of the specimens being the gift of John Thompson, Esq., superintendent of the female class for wood engraving in the schools of the department; and this collection is mainly intended as a compliment to the class in question. In the corridor also is placed a series of glazed cases, containing reproductions, chiefly by means of the electro-deposit process, of original works of art in the section of goldsmiths' work, decorative arms, &c., part being from objects preserved in this Museum, and part from the collections of the Louvre, the Musée de Cluny, and the Musée d'Artillerie, in Paris; these copies having been obtained by permission of the French Government. Here there also will be found a series of coloured photographs, representing some of the most important works of art in the Louvre, and other French collections, such as Limoges enamels, crystal gold-mounted cups, and vases, ivories, &c.†

The series of original objects now exhibited, as we have said, is for the

* During this period this collection has been temporarily exhibited for periods varying from four to six weeks in fourteen towns, and the entire number of visitors has been about 110,000.

† Copies of photographs, and of all reproductions, both in metal, plaster, &c., may be obtained from the several persons by whom they have been produced, at prices regulated by the Department, and subject to the published rules.

present of limited extent. Two central stands or tables are placed in this part of the corridor; on one of them is arranged a collection of works of art-manufacture, chiefly porcelain, from the Royal Manufactory of Sevres, purchased from the Paris Universal Exhibition of 1855; and the corresponding platform contains similar specimens of English origin, also in great part purchased on the same occasion: the products of the manufactory of Messrs. Minton and Co., especially the revivals of the Italian majolica ware by that firm, are here the most notable objects. A large jardinière or flower-stand for a conservatory, should be remarked as one of the most important specimens of the ceramic art ever produced in this country. The windows at the end of the corridor are filled with specimens of ancient and modern painted glass; this collection, comprising many specimens of great rarity and beauty, especially a large window, in three divisions, of the 15th century, said to have been originally brought from Winchester College. The original specimens are accompanied by a collection of framed drawings and coloured engravings of painted glass, amongst which should be specially noticed a series of drawings or cartoons for heraldic window-glass, executed by ancient artists of the school of Basle: these are chiefly of the 16th century.

The Central Hall (North) is entirely occupied by the larger objects formerly exhibited at Marlborough House, chiefly in the class of furniture. The copies from the frescos of the loggia of Raffaele, hung round the walls, have been already alluded to: these ought more properly to have followed in sequence with the rest of the specimens illustrative of mural decoration placed in the corridor; but the height of the pilasters would not allow of their being so placed. For the same reason the colossal statue of David by Michael Angelo (plaster cast) has been unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will, for the first time, enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it. These models were purchased by Government three years ago, and have been already exhibited at Marlborough House.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffers of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other is carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. And the visitor will notice several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c.; and also the bronze globe clock, in the centre of the hall, which is the largest and most effective specimen of a very numerous series of decorative clocks, timepieces, watches, &c., not yet exhibited.

At the upper part of the east corridor, a division or court is appropriated to specimens of ornamental art manufactures in various categories, —especially rich Indian tissues—Chinese and Japanese porcelain and lacquered work, decorative arms, bronzes, objects in marqueterie, damascene work, &c. The original specimens are accompanied by a series of coloured drawings, illustrative of oriental art generally.

It is intended that every specimen should, as soon as possible, be accompanied by a descriptive label, containing the name, date, and all other details of the object judged necessary. The rapidity with which the collection has been arranged has not admitted of this being yet carried out:

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the iron building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are principally *Buildings and School-fittings, General Education, Drawing and the Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanics, Apparatus for Teaching the Deaf and Dumb, Idiots, &c., and Physical Training.*

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the prices of the specimens, and where they can be obtained—enabling them to compare one specimen with another, and to select that which may best

suit their requirements. It has also been an object, in labelling the specimens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Patents, or the south end of the building, the first division is the Mechanical, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall, the right hand recess, and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics). There is also a large collection of French apparatus, the property of the Department. In this section, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thorne-thwaite's may be mentioned as the cheapest in the collection. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thorne-thwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case. In the next recess, geography and astronomy, is a set of maps and some orreries by Newton. In the nave, opposite, stands the Astronomer Royal's model of the Greenwich transit circle, to which we shall return presently.

In the botanical division, Prof. Henslow contributes a valuable collection of botanical specimens; a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art. The Entomological Society contributes a collection of entomological specimens adapted for instruction; Prof. Tennant a similar collection, illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The last recess on this side, together with the end wall and the two opposite recesses, is devoted to drawing and the fine arts. In this the Department is the principal contributors, exhibiting the casts and examples used in the art-schools, and the drawing-copies supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the Greek originals; and one of Michael Angelo's Slaves, designed for the monument of Pope Julius II. They are from Sauvage of Paris.

Proceeding down the left-hand side of the Museum, beyond the Art-division, the visitor reaches the recesses, containing objects of Household Economy (illustrated more fully by Mr. Twining, in the East Gallery), apparatus for teaching music, and that for the deaf and dumb, &c.; and, opposite, in glass cases, examples of object-lessons sent by the Home and Colonial, the School, and the British and Foreign Societies, and by Meyer, and specimens of instructive toys, among which the kinder-garten may be especially mentioned. The upright case containing the latter, with two others placed near it, are curious, as being constructed of different kinds of Australian wood, hitherto unknown in England.

The next recess contains the miscellaneous collection brought together under the head of General Education, in which a great proportion of the Library is placed, and beyond, in the last recess and the space in front of it, are placed the models and examples of school-buildings and fittings, including patterns of the fittings sanctioned by the Committee of Council, and a model (the most complete in the collection) of Lord Granville's schools at

The Educational Library numbers already about 5,000 volumes, which are distributed, in their several recesses, under the classified divisions. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. Of these about 400 volumes are from France, about the same number from Germany, about half as many from Denmark and Holland, a few from Malta, about 100 published by the Egyptian government, and presented by it to the Commissioners for the Exhibition of 1851, and a considerable number from the New York Board of Education.

In a collection intended to embrace so large a subject many will think some of its contents out of place. But this, on the contrary, illustrates not only the importance of national instruction, but its great range. The Astronomer Royal's great model of the Transit Instrument at Greenwich, which was constructed under his superintendence for the Government, and exhibited in Paris in 1855, may well illustrate the extent of the science of astronomy, as contrasted with the elementary series exhibited under the division of Astronomy. Mr. Airy has kindly written the following account of the uses of the instrument, the finest in the world, for the information of visitors to this Museum:—

The transit circle is one of those instruments which is intended, not for gazing at the heavenly bodies, but for determining the apparent places of the sun, the moon, planets, comets, and moveable bodies generally, as well as the places of stars hitherto unregistered, among the principal fixed stars.

Its use will be best understood by considering what must be done with a common celestial globe to effect the same purpose. Suppose that the globe is "rectified" in the usual way, and suppose that any small star, whose position we desire to settle, is brought to the brazen meridian. By means of the figures upon the brazen meridian we see what is the "angular distance of the star from the celestial north pole," or what is the "angular distance of the star from the celestial equator" (called "declination"), or what is the "angular elevation of the star above the south horizon, when the star is passing the meridian." These, though they are different measures, all amount to the same thing, and any one of them will answer that part of our purpose. But they are not sufficient to settle the place of

the star, because they will apply equally well to *all* the stars which lie in that circle round the globe which passes under the same point of the brazen meridian when the globe is turned round. It will be necessary, therefore, to have means of determining *in what part of that circle* the star lies. This is done by the following process:—

The whole frame of the heavens appears to turn round us in twenty-four sidereal hours. Suppose that we turn the celestial globe in the same manner, and suppose that we note the time by a clock (showing sidereal time) when a principal fixed star passes under the brazen meridian, and that we also note the time when the small star in question passes under the brazen meridian, and suppose that we find that the small star passes later by one hour than the principal star. Then we know that the globe must have been turned one twenty-fourth part of its whole revolution between the passage of the principal star and the passage of the small star in question. (And so we should have different proportions of a whole revolution, according to the different intervals between the times of passage of the two stars.) Then, to instruct another person to lay down the place of that star upon another globe, we should say, "Bring the principal star to the brazen meridian, then turn the globe one twenty-fourth round, then take that point of the brazen meridian whose angular distance from the celestial north pole is a certain number of degrees: under that point is the place of the star in question."

Now the movement of the telescope of the transit circle corresponds exactly to the brazen meridian. The tube of the telescope is very strong, and very firmly connected with its axis; and the pivots of this axis turn in solid bearings within two massive stone piers; and therefore the telescope cannot be turned in all directions, but can be turned round its axis; and, as the axis is made truly horizontal, and placed truly East-and-West, the success of the telescope corresponds exactly with the line of the brazen meridian of the globe. So that, if an observer applies his eye to the eye-end of the telescope, and turns it to different positions, he can see the different stars which lie at one time under the length of the brazen meridian of the globe.

The instrument must be used in conjunction with a clock, exactly in the same way which has been described for the globe. The observer must apply his eye to the eye-end of the telescope, and must note the clock-time when a principal star passes; and must in a similar manner note the clock-time when the small star (or moon, or planet, or whatever it may be) passes; and the difference between these times tells how much the heavens have revolved between their two passages of the meridian. There are various contrivances of wires visible in the inside of the telescope, which tend greatly to increase the accuracy of the determination, but which it is difficult to explain, except to a person who has had some practice in observation.

Still, to complete the resemblance of the two methods, it is necessary to show how the instrument can give the same measure of degrees of "angular distance from the north pole." The circle which answers this purpose in the transit circle is not fixed (as the brazen meridian), but is attached to the telescope, and turns with it; and its graduations are viewed through holes which are pierced through one of the stone piers. In this manner it gives exactly the same information as to the angular distance of the star from the celestial north pole [or rather of the angular distance of the position of the telescope when pointed at the star, from the position when it points to the celestial pole; which amounts to the same thing] which is given by the brazen meridian of the globe. There are various contrivances of microscopes, wires moved by screws (called *micrometers*), troughs of quicksilver, &c., whose utility cannot well be explained in a popular account.

There are likewise two telescopes on detached piers, called "collimators," of which the use cannot well be explained here. But all these are described in the detailed account which is fixed to the pier.

The principles of observation explained above have long been known to astronomers, and have been employed for many years in the fundamental observations of most observatories. The chief merit of the Greenwich transit circle is, that it is able to carry an object-glass of larger diameter than has hitherto been mounted in meridional instruments, and that it gives great facility for examination of its defects and its errors of position. In its optical power, its accuracy, and its convenience for observation, it has no equal in Europe.

THE COMMISSIONERS OF PATENTS' MUSEUM.

THIS Museum, the southernmost in the ground floor of the Iron Building, consists of a selection from the models in the possession of the Commissioners of Patents, with the addition of others from various contributors, ranging from the year 1787 to the present day, and a complete set of their publications, consisting of several hundred volumes of specimens and drawings of specifications of patents from 1617 to the most recent filed under the new law.

The aim of the Commissioners in forming this Museum has been, in the first place, to exhibit and illustrate the progress of inventions, such as that of the steam-engine, which may be available for the use of the mechanic and for the instruction of the public; and in the second, to open a library of all the specifications of patents since the first entered in 1617, which, as being commodiously situate, and well illustrated by the models exhibited, may leave all who desire information on this important subject nothing to desire.

The illustrations of the progress of the steam-engine, already adverted to, are the most complete, as they are the most important of the inventions here illustrated. In the centre of the open part of the collection, stands Symington's engine, constructed in 1788. In that year, the engine, mounted in a frame, was placed upon the deck of a double pleasure boat, 25 feet long and 7 feet broad, and connected with two paddle-wheels, one forward and the other abaft the engine, in the space between the two hulls of the double boat, propelled the vessel along Dalswinton Lake at the rate of 5 miles an hour. It is of the class known in the early history of steam machinery as the "atmospheric engine," in

which the piston is raised by the action of steam, and then on a vacuum being produced beneath, by the condensation of the steam, it is forced down again by the pressure of the atmosphere. Before that time, numerous projects had been proposed and a few abortive attempts had been made to propel vessels of steam power, commencing with an experiment said to have been made in the year 1543; but the whole of the projects and experiments previously to the application of this engine had proved valueless for any practical use. The result of the experiments with this engine and with a larger one subsequently made on the same plan, demonstrated to Symington that a more simple arrangement of the parts forming a steam-engine was required before steam power could be applied practically to navigation; and in 1801 Symington being employed by Lord Dundas to construct a steam-boat, availed himself of the great improvements recently made in the steam-engine by Watt and others, and constructed an improved engine in combination with a boat and paddle-wheel, on the plan which is now generally adopted. This boat, called the "Charlotte Dundas," was the first practical steam-boat.

It is curious to compare this engine with the paddle-wheel engines of the "Great Eastern," of which a beautiful model, No. , is exhibited. The illustrations of steam navigation embrace also a model of a vessel fitted with a screw-propeller, by T. P. Smith (No. 44), the practical inventor of the screw; a very early screw-propeller (No. 43); a pair of direct-action marine engines (No. 39); four varying-pitch screws by Mr. Bennett Woodcroft (Nos. 36, 37, 38, and 39); an increasing-pitch screw by the same, and some half-dozen models of engines by Bodmer.

Among the miscellaneous models, we may particularize an excellent model of a conical flour-mill, exhibited by H.R.H. Prince Albert (No. 19); a good model of a machine for forging, drawing, &c., spindles, rollers, &c. (No. 29); and a very interesting and admirable model of a paper-making machine, from the pulp vats to the reels on which the finished paper is rolled.

Each model is labelled with a short account of its construction and patentee; and portraits of eminent engineers and mechanists, principally patentees, are hung on the walls.

THE ARCHITECTURAL MUSEUM.

THE Architectural Museum was founded in the year 1851, in Canon Row, Westminster, as the nucleus of a NATIONAL MUSEUM OF ARCHITECTURAL SCIENCE AND ART.

The whole of the Collection was removed to the South Kensington Museum in March and April, 1857, where it now occupies the West Gallery of the Iron Building.

The objects of the Museum are to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all Countries and Times. Its direct object is to improve and perfect the *art workmanship* of the present time.

To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of complete architectural works, arranged as far as possible in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. The whole range of Gothic Art from those countries where it has been practised is more or less represented by casts and specimens. Arrangements are also now being made for the complete classification in the new Museum, in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now a number of fine examples in the Museum. A collection of casts from Natural Foliage &c. is in course of formation, to afford opportunities for the study of the ornamental art of past ages side by side with Nature. To casts and specimens are added, as opportunities offer, Photographs, Drawings, and Engravings of Architectural Works; the photograph or engraving giving a view of the whole structure, the casts giving the detail. To these have been added Models of Buildings. The various collections now number upwards of 7000 specimens.

Courses of Lectures will be delivered during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to Artist-workmen.

Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day.

As a means of extending the usefulness of the Institution, Honorary Local Secretaries are being appointed in the more important towns in the kingdom.

Before detailing the principal objects in the Gallery, it may be useful to give the eras of English and French Gothic.

English Romanesque	1066	to	1189
Early English Gothic	1189		1272
Middle English Gothic	1272		1377
Late English Gothic	1377		1546

French Romanesque	circa	950	to c.	1050
French Transition		1050		1150
Early French Gothic		1150		1250
Middle, or Secondary, French Gothic		1250		1400
Late French Gothic, or Flamboyant		1400		1550

The specimens are described in the following Synopsis in the order in which they are seen by a visitor entering the Gallery by the south-west staircase, walking down the centre avenue of the Museum, and then re-

turning to the head of the stairs, and going round the side-avenues from left to right.

The Egyptian, Greek, and Roman examples of Architecture, are for the present arranged in the room at the foot of the staircase leading to the gallery of Gothic Architecture, and consist chiefly of examples from the Parthenon, and Temple of Jupiter Tonans, Rome.

STAIRCASE.

Foot of South-West Staircase.

Three Statues of Royal Saints, from Westminster Hall.

Head of Staircase.

1 Window, from a Church in York.

To the right of Staircase.

2 Doorway, from Barfreston Church, Kent.

GALLERY.

Centre Avenue.

3 Font, from Winchester Cathedral.

3.2 Font, from East Meon Church.

Screens (A A).

4, 4 The Lower Portions of the North-east Doorway of the Cathedral of Notre Dame, Paris.

5 Three Panels from the "Sepulchre," Lincoln Cathedral.

6 Fragment of a Column in Purbeck Marble, from the Chapter House, Salisbury.

7 Effigy of King Edward III., from Westminster Abbey.

8 Column from the South Transept, Westminster Abbey.

9 Effigy of King Henry III., from Westminster Abbey.

10 A Fragment of a Font.

Screen (B).

11 A Bay from the Sanctuary of the Cathedral of Notre Dame, Paris.

12, 12 On either side, two Figures of Apostles, from the Sainte Chapel, Paris, and details from the same Chapel.

13 Effigy of Queen Eleanor, from Westminster Abbey.

The Glass Case, contains Casts from Stone, Wood, Metal-work, Ivory, &c., not yet arranged.

Table (A).

On this Table are Models of Windsor Castle, and the Castle of Saxe Coburg Gotha, exhibited by Her Majesty.

Screen (C).

14 Two Canopies, from the Stalls of St. Mary's Church, Lancaster, originally in a Church in France.

15 A Bay from the High Altar Screen, Winchester Cathedral.

16 A Figure of the Virgin, from the Cathedral of Notre Dame, Paris.

17 A Series of four Bosses, from the Church of St. Mary's Lancaster.

18 The Effigies of King Richard the Second and his Queen, from Westminster Abbey.

19 The Effigies on an Altar Tomb, of Talbot, Earl of Shrewsbury, his Son, and Wife.

20 Monumental Slab from Bredon Church.

Screen (D).

Three Panels from the Gates of the Baptistry, Florence, by Lorenzo Ghiberti, with portions of the Architrave, &c.

On this Screen, also, are a series of Casts from Natural Leaves.

The smaller Panels are the Competition Panels, by Lorenzo Ghiberti and Jacopo della Quercia of Siena, for the Gates of the Baptistry, and—

Four Panels from the Gates of the Baptistry, Florence, by Andrea Pisano, representing the Life of John the Baptist.

21 Panel representing the Creation of Adam and Eve—the Eating of the Forbidden Fruit—and the Expulsion from Paradise.

22 Panel representing the Visitation of the Three Angels to Abraham in the Valley of Mamre—the Sacrifice of Isaac.

23 Panel representing Noah leaving the Ark with his Family—Offering a Sacrifice—Planting the Vine—his Drunkenness—his Cursing Ham—and Blessing Shem and Japhet.

The above are 3 of the 10 panels in bronze of the third door in the Baptistry at Florence, executed by Lorenzo Ghiberti, which took the place of the first by Andrea Pisano at the principal or central entrance, that by Pisano being moved to a side entrance. A cast of these gates entire is placed at the north end of the building beyond the Sculpture Gallery.

24 Panel from the Architrave round the Doorway.

The architrave, also in bronze, is enriched with festoons of fruit and flowers with birds and animals. According to the ancient register of expenditure, this door was commenced in the year 1424, and completed on the 11th of February, 1456.

25 Panel representing the Birth of John the Baptist.

26 Panel representing the Burial of John the Baptist.

27 Panel representing an Emblematical Figure of Faith.

28 Panel representing an Emblematical Figure of Hope.

These four bas-reliefs are from the south door of the Baptistry of Florence, cast in bronze (according to the inscription on the door) by Andrea Pisano, from a design by Giotto, in the year 1330. This door was completed in 8 years; it was originally placed in the central doorway of the church and there remained, until Lorenzo Ghiberti executed that which is now in its place.

29 The Competition Panel by Lorenzo Ghiberti, for the New Testament Gates of the Baptistry at Florence.

30 The Competition Panel by Jacopo della Quercia of Siena, for the same Gates.

The number of competitors for this work was seven, three Florentines and four Tuscans. Each artist received a sum of money, and it was commanded that within a year each should produce a story in bronze, as a specimen of his powers, all to be of the same size. The candidates for this work were Filippo di Ser Brunellesco, Donato, and Lorenzo di Bartoluccio, who were Florentines, with Jacopo della Quercia of Siena; Niccolò d'Azezzo, his disciple; Francesco di Valdambina, and Simone da Colle. Lorenzo Ghiberti, whose work was unanimously pronounced the best, at that time was scarcely twenty years old. He was born in the year 1381, and died in 1455.

Screen (E).

31 In front of this Screen is the Statue of Moses by Michael Angelo.

Screen (F).—East Side of Room.

Four Panels from the Gates of the Baptistry, Florence, by Lorenzo Ghiberti.

32 Panel representing the Betrayal of Christ.

33 Panel representing the Crucifixion with the Virgin Mary and St. John the Evangelist at the Foot of the Cross.

34 Panel representing St. Mark writing his Gospel.

35 Panel

Head from the Framework of the Door.

The number of stories on these doors is twenty, and the arrangement is similar to that adapted by Andrea Pisano in the construction of the first door in 1330, designed by Giotto; the subjects are taken from the New Testament, and thus the name New Testament Gates, by which they are distinguished from those previously executed by Pisano, and those subsequently by Ghiberti himself. Beneath these stories, in eight similar compartments, are figures of the four Evangelists with the four Doctors of the church. The framework enclosing each picture is enriched with foliage, and on each angle is a male or female head in full relief, purporting to represent the Prophets and Sybils.

On this Screen are a series of modern carvings on stone, the results of Prizes annually offered by the Committee of the Architectural Museum to Artist-workmen.

On this Screen are also a series of Casts from Natural Leaves.

36 A portion of the Effigy of a Bishop from the Cathedral, Gloucester.

36a Column from St. Alban's Abbey Church.

37 Font from Patrickton Church, Yorkshire.

38, 39 Part of the Effigy of King Edward the Second, Gloucester Cathedral, and the Canopy from a Monument.

Screen (G).

40 Finial from Bolton Abbey.

41 Canopy from the Monument of Bishop Acquabianca, Hereford Cathedral.

42 Canopy from the High Altar Screen, St. Alban's Abbey Church.

43 Statue of King Edward I., from the South Porch, Lincoln Cathedral.

44, 44 Two Canopies and Pedestals from places not known, and some other details.

Table (B).

A Series of Models of Cathedrals, Churches, Fonts, &c.

Table (C).

A Series of the Royal Seals of England, from William I. to William IV., and a Series of Seals from Cathedrals, Monasteries, &c.; also a Series of original Drawings by Owen Jones, of Gothic Ornament.

45 The Effigy of King John.

Screen (H).

Three Panels from the Cathedral of Notre Dame, Paris, representing—

46 The Death of the Virgin.

47 The Burial of the Virgin.

48 The Assumption of the Blessed Virgin.

49, 49 Two Figures from the Chapter House, Westminster.

50, 50 Two Figures from Chartres Cathedral.

51 Foliage from Notre Dame, Paris.

52 Effigy of Bishop Acquabianca, from Hereford Cathedral.

53 Canopy from Notre Dame, Paris.

54 Altar Tomb and Effigy from Chichester Cathedral.

55 The Pier and Portion of the Arch from the Crypt, Ely Cathedral.

56 Effigy of a Bishop, name unknown, from Hereford Cathedral.

57 Head of Christ from Notre Dame, Paris.

West Wall of Gallery.

58 A Series of Panels from various places not known. (Elizabethan.)

French Romanesque.

59 A Series of Details from various Cathedrals and Churches in France.

The Capitals on the Upper Shelf are from the Cloisters of the Abbey of Moissac, in the south of France.

French Gothic.

60 The Capitals on the Shelf are from the Cathedral of Notre Dame, Paris, and the Sainte Chapelle, Paris.

The Series of Details on the Wall are from the Cathedrals of Notre Dame, Paris, of Chartres, Rouen, Amiens, Bourges, and the Sainte Chapelle, Paris, &c.

61. On the opposite Wall are also a Series of Details from various Cathedrals and Churches in France, together with some from Germany. The Series of Panels are from Ronen Cathedral. The Series of Figures on the Upper shelf are from the Shrine of St. Sebald, Nuremberg.

ENGLISH-ROMANESQUE (OR NORMAN), AND THE TRANSITIONAL STYLE.

ANGLO-ROMANESQUE, OR NORMAN.—The general style of the 12th Century; it lasted about 124 years, from c. 1066, William I., to c. 1189, Henry II.; viz., during the reigns of William I., 1066; William II., 1087; Henry I., 1100; Stephen, 1135; Henry II., 1154 to 1189. The latter portion of the reign of king Henry II. and the reign of Richard I. formed the period of the Transition from the Norman, or Anglo-Romanesque, to the Early English Gothic, or First-Pointed.

"The Norman style is readily distinguished from the styles which succeeded to it by its general massive character, round-headed doors and windows, and low central square towers. The earlier specimens of Norman work are remarkably plain. In the chapel in the White Tower, the oldest part of the Tower of London and one of the earliest authenticated specimens of Norman work in this country, the arches are plain, square-edged, and entirely without ornament; most of the capitals are plain cushion capitals, but three of them are ornamented; one has the star moulding on the abacus, and a small cable moulding under it; the bases are well formed in imitation of Roman; the masonry is wide jointed, but the workmanship is not rude. At a later period, towards the middle of the 12th Century, fine jointed masonry began to appear, and ornaments were more abundantly employed and generally executed with more skill; the doorways are generally very richly ornamented and of great depth, as at Ilfley Church; the windows are of similar character, but smaller, and not usually so rich in ornament, and these are very frequently altered or removed to make way for windows of a later style, while the original doorway is generally suffered to remain. Circular windows are sometimes used; the arches are generally semicircular, but in the later specimens obtusely pointed. In the later period of this style, or period of transition, which lasted through a part of the 12th Century, and the earlier portion of the 13th, both round and pointed arches frequently occur in the same building; and it is observed by Mr. Rickman, that 'it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas.' The Norman steeple is almost invariably a massive tower, seldom more than a square in height above the roof of the Church, frequently ornamented by intersecting arches, and supported by flat buttresses; it is usually placed in the centre of the Church at the intersection of the transepts, when the plan is cruciform, and this ground plan is much the most frequent in Normandy. The west end of Norman

Churches is frequently richly ornamented with deeply-recessed arches to the doors and windows, with their appropriate mouldings, and the surface of the wall covered by shallow arcades, the arches of which sometimes intersect one another, so as to form perfect pointed arches. It is often convenient to distinguish the styles by dates, in connection with the reigning sovereigns: thus the Norman style may be considered as terminating with the death of Henry II., in 1189, reckoning the reigns of Richard Cœur de Lion and John as the period of Transition, and commencing the Early English style with the reign of Henry III., in 1216."—*From the Glossary.*

English-Romanesque.

- 62 The Examples of the English-Romanesque are chiefly from the Cathedral Churches of Ely, Rochester, and Durham, from Adel Church, Yorkshire, from Worksop Priory Church, Nottingham, Haughmont Abbey Church, Dunstable Priory Church, Exton Church, Rutland, and St. Alban's Abbey Church. 12th Cent.
- 63 On the opposite Wall are a Series of Capitals from Lincoln Cathedral, and from the Crypt of St. Stephen's Chapel, Westminster. Also a Series of Details from Westminster Abbey, and from the Chapter House, Westminster, The Series of 18 circular Panels on the Lower Shelf are from the Windows of the North Transept of Westminster Abbey. 13th Cent.

EARLY ENGLISH GOTHIC.

The general style of the 13th Century; it lasted about a hundred years, from c. 1189 to c. 1272, including the reigns of Richard I., 1189; John, 1199; Henry III., 1216-1272.

"The base consists of a hollow between two rounds with fillets, with a very marked horizontal spread of the lower part; the capital is no longer as in the Norman, a carved and sculptured mass with a thick square abacus above, but is a graceful bell with foliage tending upwards and curling in an extremely free and elegant manner; the abacus becomes round with a characteristic profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited. The mouldings of the arch consist of rounds and deep hollows producing very strong lines of shadow, and have a continuous and carefully marked section. These bases, capitals, mouldings, sections of piers, of window sides, of strings, and other similar features are quite as constant in their recurrence as the pointed arch, and much more characteristic, and no view of the formation of the Gothic style at all touches the really important part of the subject, which does not take account of these circumstances."—*From the Glossary.*

Early English Gothic.

The Capitals on the Upper Shelf are chiefly from the Chapter House, Westminster, St. Alban's Abbey Church, the Cathedral, Llandaff, the Chapter House, Salisbury, and from various places not known. On the Wall is a Series of Details from Westminster Abbey, St. Alban's Abbey Church, Llandaff Cathedral, Wells Cathedral, Salisbury Cathedral, the Chapter House, Salisbury, Lincoln Cathedral, and other places not known. The Series of Thirteen Spandrels, numbered 1 to 13, are from the Triforium, Lincoln Cathedral; the Spandrel with Capital is from Stone Church, Kent; the large Series of Cush terminations are from Lincoln Cathedral; and the large Series of Corbel Heads from the Chapter House, Salisbury.

MIDDLE ENGLISH GOTHIC,

Called the DECORATED GOTHIC by Rickman; called MIDDLE-POINTED by the Ecclesiological Society, and by Sharpe GEOMETRICAL and CURVILINEAR.

The General Style of the 14th Century. It lasted about a hundred years, from c. 1272 to c. 1377, including the reigns of Edward I., 1272; Edward II., 1307; Edward III., 1327-1377.

The Transition from the Early or Geometrical Decorated to the Flowing Decorated took place during the reign of Edward I.; the Transition from the latter to the Perpendicular during the reign of Edward III.

"The Decorated Style is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also and perhaps better by its triangular canopies crocketed and finialled, its *niched* buttresses with triangular heads; its peculiar mouldings, no longer a collection of equal rounds, with hollows like the Early English, but an assemblage of various members, some broad, some narrow, beautifully grouped and proportioned. Among these mouldings, one is often found consisting of a roll with an edge, which separates it into two parts, the roll on one side, the edge being part of a thinner cylinder and withdrawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal also belong to this style."—*From the Glossary.*

Middle English Gothic. West Wall of Gallery.

- 64 The Middle English Gothic, or Decorated Capitals, on the Upper Shelf, are from the Cloisters, Lincoln Cathedral, from the Chapter House, Ely, and from Wells Cathedral. The Details on the Wall are from the Chapel of St. Etheldreda, Ely Place, Holborn, from the Memorial Cross, Waltham, erected in memory of Queen Eleanor, from Lincoln Cathedral, Hereford Cathedral, Canterbury Cathedral, Beverley Minster, and from various Cathedrals and Churches and places not known.
- 65 On the opposite Wall are a Series of Capitals from Southwell Minster. The Details are also from Southwell Minster and from Ely Cathedral. The large Series of Misereres are from Lincoln Cathedral. The Patiræ are from St. Stephen's Chapel, Westminster. 14th Cent.

LATE ENGLISH GOTHIC,

Called the PERPENDICULAR GOTHIC by Rickman, THIRD-POINTED by the Ecclesiological Society, and RECTILINEAR by Sharpe.

The General Style of the 15th Century prevailed about 169 years, from c. 1377, in the reign of Richard II., to c. 1546, in the reign of Henry VIII., including the reigns of Richard II., 1377; Henry IV., 1399; Henry V., 1413; Henry VI., 1422; Edward IV., 1461; Edward V., 1483; Richard III., 1483; Henry VII., 1485; Henry VIII., 1509-1546.

In the latter part of the reign of Edward III., the Transition from the Decorated to the Perpendicular Style began, and was almost completed by the time of the accession of Richard II.

"Windows afford the most striking character of this style, and the eye at once distinguishes it from any other by observing that the mullions are continued through the head of the window, and that perpendicular lines prevail throughout all the tracery. The windows in the early and better part of this

style are large and lofty, divided by horizontal transoms into two or three parts. The windows of William of Wykeham have a peculiarly elegant character, distinct from any others, being generally very lofty in proportion to their breadth, with a well-proportioned arch: they belong to the earliest period of Perpendicular work. The windows of this style soon became more broad, less lofty, and the arch more and more depressed, until the style became quite debased and the square-headed window prevailed almost universally. The four-centred arch is generally characteristic of this style, and in the latter period of it almost universal but not invariable, as amongst the ornamental parts of niches, &c., arches of almost every form may be found. An ogree arch is not unfrequently used in late Perpendicular work, but principally for the heads of small doorways, &c. The doorways of this style have usually a square head over the arch and the spandril generally filled with some ornament in the interiors. An ogree canopy is sometimes used instead of the square head, or the panelling, which forms one of the most striking marks of this style, is continued quite to the arch. The whole surface of the walls both within and without is sometimes covered with panelling, which produces a rich and exuberant but somewhat frittered and tawdry effect. Domical roofs to the turrets are also characteristic of this style, as at King's College Chapel. Another ornament peculiar to this style is the figure of an Angel with expanded wings supporting a shield, or as a corbel, or a row of them in a cornice. The rose and portcullis of Henry VII. also very frequently occur. The ornament called the Tudor flower, resembling an oak or strawberry leaf, is also frequently found as a finish to the cornice of rich screen work, or over niches, &c., as in St. Mary's, Oxford."—*From the Glossary.*

Late English Gothic.

- 66 The Late English Gothic, or Perpendicular Capitals and Details on the Wall, are chiefly from the Collection of Casts at Bankside, obtained by Sir C. Barry as models for the use of the workmen at the Houses of Parliament. The Panels are from wood examples. The other Details are chiefly from Henry the Seventh's Chapel, St. George's Chapel, Windsor, St. Mary's Strallon Church, Norfolk, Worsted Church, Norfolk, Kinton Church, Devon, Wells Cathedral, and from other places not known.

- 67 On the opposite Wall are a Series of Details from the same places.

On the sides of the Screens facing the Walls are also a Series of Details from the same places and from others not known; they have been principally obtained from the Collection of the late Mr. Cottingham.

East Avenue of Gallery.

- 68 The Effigy of Hugh de Northwold, Bishop of Ely, from the Cathedral Church of Ely.
- 69 The Effigy of St. Simeon, from the Church of St. Simeon, Venice.
- 70 Effigy of the Boy Bishop, from Salisbury Cathedral.
- 71 Fragment of a Stone Coffin Lid.

South Gallery.—Venetian, Romanesque, and Venetian Gothic.

- 72, 73 The Capitals on the Shelf are from the Doge's Palace, Venice, and from the Church of St. Mark's. The whole of the Details on the Wall are from the same Palace and Church, and from other Churches and Palaces in Venice, Verona, &c.

- 74 The Arch on the East Wall is from a Mural Monument in Verona. The whole of this Collection of Venetian Work has been presented to the Architectural Museum by J. Ruskin.

- 75 The French Capitals on the North Wall are from Notre Dame, Paris, and the Details on the Wall are from the Cathedral, Chartres.

From the Ceiling of the Gallery are suspended a Series of rubbings of Brasses not yet catalogued.

For a List of the Donors of Specimens to the Museum, see the Report for 1857, to be had on application to the attendant.

* * A complete detailed Catalogue of the whole of the Collection is in course of formation, and will shortly be published. The present Synopsis is for the use of visitors till the more complete Catalogue can be prepared.

SCULPTURE OF THE UNITED KINGDOM.

WHEN the Committee of Council on Education took possession of the Museum Building, an application was made by the Sculptors' Institute for a certain space to be set apart for the formation of a collection of Sculpture of the United Kingdom. This proposition having been approved, a committee was appointed to carry it into effect, and the statues and groups now collected in the West Gallery, at the entrance of the Sheepshanks' Gallery of Pictures, show the success that has attended their efforts.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors as well, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish, was that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but an annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years; so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

The number of sculptors who have responded to the invitation issued by the Committee is twenty-five, who have contributed altogether about fifty separate works. As each group and bust is labelled with its designation and the artist's name, it is unnecessary to give a list of them; but we may be permitted to call particular attention to the works contributed by such sculptors as Bailey, Bell, Foley, Munro, Calder Marshall, and the late Sir Richard Westmacott. Many of the other contributions have, however, their own peculiar excellence, and are well worthy of a place in a Gallery intended to illustrate the art of sculpture in the United Kingdom.

THE GALLERY OF BRITISH FINE ARTS.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection.

His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name.

It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions.

The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, episodes of our domestic life, and the scenery of our native country, and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured.

The peculiar interest which this collection is calculated to excite is due therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our *home* feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the respective artists in alphabetical order.*

- Room 1 No. 6 is a landscape with cattle, by **John Burnet**. Painted in 1817.
- 2 Nos. 8 to 15 are by **Sir A. W. Callcott**, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.
- 1 Nos. 17 and 18 are by **Mrs. Carpenter**; the first was painted in 1821, but has recently been in the hands of the artist.
- 1-2 **G. Clint's** pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself—the figure of **Liston** as *Paul Pry* is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.
- 1 Ten works by **Collins**, Nos. 24 to 32, are in the collection, of very different degrees of merit; that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the gate while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study will be found among the drawings (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844; it is interesting to note the change of the painter's manner.
- Room 4 *The Stray Kitten* is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution; the milk-pail has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.
- 4 **Constable** is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, an unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered; it was painted in 1823, but a trivial fault was found with it by the Bishop, for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil. No. 35 is, in many respects, admirable; and the last in particular shows how fully he knew that the only school of art was that kept by Nature.
- 3 Nos. 39 to 49 are by **E. W. Cooke, A.R.A.**, several of them worked out with the extreme accuracy and care which characterize his paintings.
- 3 Nos. 52 to 60 are by **C. W. Cope, R.A.** The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "The Hawthorn Bush, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, the *Young Mother* and *Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.
- 1 No. 61, *Scene from the Tummel*, and 62, *Summer's Afternoon*, are by **Thos. Creswick, R.A.**, both exhibited 1844.
- 1 Nos. 65, 66, and 67, by **F. Danby A.R.A.**, are not favourable examples of his style. The first was painted in 1821.

* The Collection is contained in four rooms: the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

No. 69, the work of **T. Duncan, A.R.A.**, is a touching illustration of the pathos that speaks in the words of the Ballad, "I wish I were dead, but I'm no like to dee," "And why do I live to say, Wae's me?"

No. 70, by **Sir Chas. L. Eastlake**, is an incident from real life, and though a slight painting, is vividly told. 72 and 73 are by **Etty**.

Nos. 81, 82, and 83, by **J. C. Horsley, A.R.A.**, are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from **Haddon Hall**, Derbyshire; the latter from the bow-window in the Steward's parlour.

Two Portraits by **Jackson**, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tints have not stood.

Nos. 87 to 102 are sixteen works by **Sir E. Landseer, R.A.**, including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, as No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Chief Mourner*, No. 93, is a picture the pathos of which has rarely been exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended?—the daggled plume, and the red drops that have fallen heavily, one by one, like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*,—the largest painting in the collection—the reading the many incidents brought within its compass will interest all who examine it with the attention it merits; and besides the power of expression evinced, the artistic skill displayed in several of the groups may repay minute scrutiny, even if the advantage of technical knowledge do not exist to draw admiration to the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by **Chas. Landseer, R.A.**, represents the passage in the life of **Andrew Marvell** when the Lord Treasurer **Danby**, knowing his poverty, offered him a present of 1000*l.*, hoping to secure his interest for **Charles II's** corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by **C. R. Leslie, R.A.**, chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 109, where **Petruchio** is wroth with the tailor. The management is skilful, and passages of colour are rich. This is a repetition of the same subject in the **Petworth** collection: it was painted in 1832. The principal characters from *The Merry Wives of Windsor*, 110, and the three pictures, 116, 117, 118, of Scenes from **Molière** are of the same class. And though in parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning of the author as intensely as he himself has done.

Among the latter is *Uncle Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from **Gil Blas**. The little circular picture, No. 126, is a portrait of *Her Royal Highness the Princess Royal*, a study for that in "The Christening." No. 129 is a portrait of *Her Majesty in the Coronation Robes*, and was esteemed a successful likeness.

The group of pictures, Nos. 136 to 162, to which we would next allude, consists of twenty-eight works by **W. Mulready, R.A.**, painted during the last fifty years; and though varying widely, as may be expected, in treatment and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. *The Seven Ages*, No. 136, was originally designed for a wood-cut, and afterwards developed for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they might be expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving relief from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their unrestrained freedom. Each group evidences the skill of the artist; especially the figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though he can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just been drawing his chair, and now pauses to refresh himself. It was exhibited in 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140, *Giving a Bite*—a boy affording a grudging share of his apple; 143, *Open your Mouth and shut your Eyes*; 147, *The Sailing Match*; 148, *The Butt*, where a boy waits to have cherries shot into his mouth, while his dog looks on with quaint intelligence—are all pictures that tell their own stories, and in the class to which they belong, are not easily rivalled; as examples of artistic skill some of them, especially the last (painted in 1848), are altogether remarkable. The rendering of texture, without recourse to tricks of manipulation, has rarely been surpassed, whether in the soft skin of a little child, the materials of its clothing, or the rigid hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "The Vicar of Wakefield," will well repay careful perusal, and, for artists, is moreover a valuable study of colour and texture. This was painted for Mr. Sheepshanks in 1846.

No. 165, by **G. S. Newton, R.A.**, representing *Bassanio receiving the news of Antonio's losses*, is rich in colour.

Nos. 167 to 172 are by **R. Redgrave, R.A.** In the first the artist has found his subject in the beautiful fairy tale of *Cinderella and the Glass Slipper*, and has not failed to see that its moral is not added on as a ponderous fringe, but woven like a thread of gold through the tissue of the story; thus it is through his picture, from the look of kindling love and assured hope with which the young prince bends over the slight figure of *Cinderella*, whose happiness is now secure, to the mortified surprise of the ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Governess*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gazer that sympathy which her

Room 4

2-4

lonely sorrow has not found from those by whom her circumstances surrounded her. In *Ophelia twining her Garlands*, No. 171, the carefully-expressed accessories are taken from a scene in Penshurst Park. Painted in 1842.

- 4 Nos. 174 to 176 by D. Roberts, R.A. *The Gate of Cairo*, called Báb-el-Mutawellee, although conventionally treated, is an effective representation of eastern architecture.

No. 177, called *The Little Roamer*—"her path 'mid flowers"—is sufficiently attractive from the graceful beauty of the child—untouched, however, by the sunbeams that must have expanded her flowers—to draw the thoughts away from the inaccuracy of some of its details. No. 178 is familiar to most from the engraving.

- 1-4 185 to 187, by G. Smith, are carefully painted, and are not without a certain homely interest.

- 1 Stanfield is represented by Nos. 188 to 190. *A View near Cologne* (dated 1829), *A Market Boat on the Scheldt* (1826), and *Sands near Boulogne* (1838).

- 2 Stothard's works, Nos. 197 to 206, have the appearance of more than their real age. It may be interesting to the visitor to contrast his endeavour to realize Shakespeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o' Shanter* and *John Gilpin* are quaint, and will be examined with interest.

- 4 J. M. W. Turner, R.A., five pictures. *Line Fishing off Hastings*, exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Cowes, with Royal Yacht Squadron* (1828); and *Vessel in distress off Yarmouth*, called "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the walls of the Academy, the materials of his pictures have often failed, and convey an imperfect idea of their first effect. Yet the genius that was chief among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.

- 1 Nos. 212 to 215 are by Thos. Uwins, R.A. The artist, as may be perceived, has worked much in Italy.

- 4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's Stick and Coaxing for a Fairing—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.

- 2-4 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.

DRAWINGS, ETCHINGS, &c.

- Room 3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others, obtained, some by purchase, some by presentation. The whole will be enumerated, and particulars given respecting them in the larger catalogue: here we have space merely to indicate a few.*

No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness attained by more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour, especially that marked 4.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures; two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermillion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 29 to 43 are a series of water-colour sketches in Portugal, by J. Holland; some of them, however slight, deriving interest from the localities they represent.

Nos. 48 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The rounded firmness of the flesh in the large

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes.

life study, in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was in the path to such excellence. Nos. 87 and 88, *Interior*, with *Portrait of Mr. Sheepshanks*, are apt illustrations of the earnestness with which the artist wrought out his intentions. No. 72, a chalk study of a girl and child shrinking up against the wall while the cannon is being fired, and the large drawing, crowded with life, for a picture of *Punch*, are well worthy of study. Others, as No. 83, find their realization in pictures at present in the collection.

This is also the case with the chalk study, No. 196, for R. Redgrave's picture of *The Governess*, though the pale material is inadequate to show the sunny light which the young girl's face gains in the oil-painting.

No. 93 is far the most important water-colour drawing in the collection. It is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk studies for Webster's *Village Choir*, Nos. 206 to 210, have been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (188); several by Stothard; and a series of etchings, many most interesting and valuable, by Wilkie, given by Mr. Sheepshanks with a view to their use in extending the practice of etching by female students; others presented by the Etching Club.

On leaving the Gallery of Paintings the visitor should turn to the left, passing the full-sized cast of the Ghiberti Gates and an interesting model of St. Paul's Cathedral as it was first designed by Sir Christopher Wren. For a long period this model has remained in the Cathedral, in a situation where it was not open to the inspection of the public; it was given up to the Government for three years by the Dean and Chapter, who were glad to obtain so good an opportunity for its resurrection and exhibition as that now offered.

THE TRADE COLLECTION.

The Trade Collection occupies a large portion of the East Gallery of the Museum, and is the property of Her Majesty's Commissioners for the Exhibition of 1851.

During the Exhibition of 1851, a circular was addressed to the exhibitors of the United Kingdom, as well as to those of foreign countries and our colonies, pointing out to them the advantages of a systematic collection from different classes of objects which they respectively exhibited, and requesting their co-operation in forming such a collection. The object was to preserve a record of things in the Exhibition which might be of use for future consultation, and which in the form of actual specimens would be far more valuable than the most complete catalogue or the most careful diagrams. It was proposed to register the discoveries and uses of various materials. The collection was to serve as a means of reference for commercial, scientific, and artistic purposes; and could have enabled a strictly philosophical classification of the objects to be made, and rendered a comparison of them easy. The scheme appeared, however, to be so cordially approved, and the contributions from all directions were so numerous and liberal, that it was determined to extend the scope of the collection and give it a new direction. It was proposed to satisfy a great public want in the metropolis,—that of a trade collection of the imports and exports of the world, where men of business might be at liberty to examine and practically to test samples of the articles in which they traded, or respecting which they might require information.

The object of the Commissioners was, however, never destined to be fulfilled. They had indeed accomplished a most difficult portion of the undertaking—that of forming a nucleus for the collection—but other difficulties presented themselves and were not so easily overcome. They dared not solicit further contributions until the destination of the collection could be decided upon, as they were well aware that the majority of the articles composing it would be injured unless placed in a suitable building. For nearly six years, therefore, the collection has remained packed, in its original state in the lower rooms of Kensington Palace, and is now at last arranged in the East Gallery of the South Kensington Museum. But the opportunity of completing the collection has been lost, and its destination has consequently been altered.

The whole collection is exhibited in the gallery, divided as near as possible into the thirty classes of the Exhibition of 1851, and which it represents more or less perfectly. With the exception of one portion only—that of animal products—it is intended to distribute all the specimens among our national and provincial museums and to some of the learned societies, enabling them, in some instances, to complete their collections, and in others to make important additions to them. The Commissioners will thus confer a material benefit on the public, as they are themselves unable to make a separate exhibition of objects of too fragmentary a character to justify their retention as a distinct museum. It was, moreover, thought inexpedient to make an incomplete display of

objects fully represented and classified in other parts of the Museum, and therefore this distribution has already been effected to some extent by at once incorporating the property of the Commissioners with the Educational Museum, the Architectural Museum, and the collection of patent inventions.

It will thus be seen that the General Trade Museum will eventually resolve itself into a collection of animal products and their appliances to industrial purposes. This is the only portion of the collection that can lay any claim to completeness, and for this the Commissioners are chiefly indebted to the Society of Arts and to Professor Solly. By the exertions of the latter in 1855, a most complete collection of animal products was formed and exhibited at the Society's House in the Adelphi. But the want of a suitable place in which to place it, was soon felt, and it was handed over to the Commissioners and incorporated with their trade collection, in the hope that it might ultimately be well displayed. The want which has so long been felt of a museum representing the industrial applications of animal products, is now in a fair way of being supplied. Two of the great divisions into which raw materials are divided, are already represented in the metropolis: the Museum of Practical Geology in Jermyn-street represents the economic application of geology to the useful purposes of life: the Botanical Gardens at Kew represent the cultivation of vegetable products, and the illustration of their application to our wants: and now the collection of animal produce will be made a centre for the dissemination of technical knowledge on the subject, the importance of which can hardly be too highly rated.

ECONOMIC MUSEUM.

THOUGH the lessons of household and health economy intended to be taught by the Economic Museum may be useful to all classes of society, they are more particularly addressed to the working classes, being designed to impart to them, in an easy and agreeable manner, the knowledge of *common things*, and to show them how much it may promote the health, comfort, and happiness of themselves and their families.

Mr. Thomas Twining, jun., a gentleman well known for his philanthropy and efforts to improve the physical condition of the working classes, obtained, in 1850, the sanction of the Society of Arts, of which he is an active member, to the formation, under their superintendence, of collections of articles of domestic economy. With the approval and co-operation of the French and Belgian Governments, his collection enlarged and amplified by numerous foreign contributions, was exhibited in the *Palais de l'Industrie* during the Paris Universal Exhibition of 1855, and in Brussels in September last.

When the Government had completed the iron museum at South Kensington, Mr. Twining offered them the collection which he had formed at his own expense, and which was now enriched by donations that he had received from abroad. The offer was accepted, and the collection is now exhibited in accordance with the views which directed its formation.

The articles forming the Economic Museum are classified under the following heads:—

- Class I. BUILDING DESIGNS. Models, drawings, and plans, showing the exterior and interior arrangements of dwellings and buildings of every description, existing or proposed to be constructed for the use or benefit of the working classes.
- II. MATERIALS for building and household purposes.
- III. FITTINGS, FURNITURE, and HOUSEHOLD UTENSILS.
- IV. FABRICS and CLOTHING.
- V. FOOD, FUEL, and other HOUSEHOLD STORES.
- VI. SANITARY DEPARTMENT.
- VII. EDUCATIONAL DEPARTMENT.
- VIII. MISCELLANEOUS ARTICLES not referable to the foregoing classes.
- IX. THE ECONOMIC LIBRARY.

The special objects which have been held in view during the formation of the Economic Collection may be enumerated as follows, and will be seen to embrace everything that concerns the well-being of the working classes:—

I. To collect at home and obtain from abroad, and to exhibit with explanatory labels, in the manner most convenient for inspection, specimens of furniture, household utensils, clothing, food, and, in short, of every article or contrivance which, from its cheapness, combined with good quality, its convenience, its genuineness, or its conduciveness to health, may be deemed likely to promote the comfort of the working classes in Great Britain or the Colonies.

II. To display in series or groups all articles of common use; showing by instructional labels, diagrams, coloured drawings, &c., how they are obtained or prepared, imparting other elements of useful knowledge, and referring for fuller illustrations to such institutions as the Geological Museum in Jermyn-street, the Botanical Museum at Kew, or other sources of information which may be within reach.

III. To teach the working classes how to distinguish the relative qualities of the articles used by them, such as genuineness, wholesomeness, durability, &c., and consequent relative value; so that they may be guided to lay out their money to the best advantage, and be guarded against adulteration and fraud.

IV. To show by models, drawings, and working plans, accompanied with estimates, results, &c., how architects, builders, and benevolent capitalists may, with a prospect of a good return for their capital or their labour, raise improved habitations for the working classes in town or country, or renovate with advantage existing dwellings. Also, how the arrangements of benevolent establishments of every description may be economically improved.

V. To promote improved contrivances for ventilation, sewerage, and other sanitary purposes, cheap medical and surgical appliances, and means for preventing or alleviating the accidents, injuries, and diseases which attach to various industrial occupations.

VI. To collect in a library attached to the Museum publications and documents required for completing the information given on the labels, concerning the various articles displayed in the Museum; or which may be useful for reference to the working classes, as bearing on their household economy, their earnings and expenditure, their habits, wants, and resources; and likewise the laws which specially affect them and the institutions established for their benefit.

VII. To constitute the Economic Museum a medium for the interchange between Great Britain and other countries of inventions, contrivances, publications, and authentic information, bearing on the physical and intellectual improvement of the people.

SOUTH KENSINGTON MUSEUM.—This Museum, containing Pictures, Sculptures, Architecture, Building Materials, Ornamental Art, Educational Collections, Patented Inventions, and Products of the Animal Kingdom, will be opened to the Public on Wednesday, the 24th of June, and continue open daily from Ten to Four.

For the instruction and recreation of persons working in the day-time, the Museum will be lighted up every Monday and Thursday Evening from Seven to Ten.

On Monday, Tuesday, and Saturday, Admission Free. On Wednesday, Thursday, and Friday, being Students' days, 6d. each person.

By Order of the Committee of Council on Education.

COMMITTEE OF COUNCIL ON EDUCATION, South Kensington, London, W.

Regulations for the guidance of Contributors to the Educational Museum:—1. The Museum will be open free to the Public, on Mondays, Tuesdays, and Saturdays; and on Wednesdays, Thursdays, and Fridays, to Students and the Public generally, on payment of 6d. each, or a subscription of 10s. a year or 5s. a quarter, payable in advance.

2. Contributions forwarded for exhibition will be classified and arranged by the Officers of the Museum.

3. Exhibitors will be requested to attach descriptive labels, giving the names, uses, &c., to their contributions; the size and form of such label to be hereafter determined.

4. It is desirable that the usual retail price should be distinctly marked on all articles sent for exhibition.

5. As it is the wish of the Committee on Education, and the evident interest of exhibitors, that the Museum should at all times represent the then existing state of Educational appliances, every facility will be given for the introduction of new inventions, books, diagrams, &c., relative to Education.

6. Books, and other educational appliances out of date, or the utility of which may have been superseded, or articles that may have become injured, may be removed or replaced at the option of the Exhibitor.

7. To prevent confusion, and the possibility of articles being removed by persons not properly authorized by the Exhibitor, due notice in writing of the intention to remove articles must be given, and no book or object is to be removed until it has been exhibited at least twelve months.

8. In order to protect the property of Exhibitors, no article will be allowed to be removed from the Museum without a written authority from the Superintendent.

9. On Wednesdays, Thursdays, and Fridays, the books and other objects in the Museum will be open to Students and to the Public for inspection and study, under such regulations as are usually found convenient in a Public Library.

10. A Catalogue will from time to time be published, so as to keep pace as much as possible with the additions to the Museum, and the withdrawals from it.

11. Exhibitors desirous of advertising in the Catalogue, may send their Prospectuses, Illustrations, Price Lists, &c., 1000 copies at a time, and printed in demy 8vo., so that they may be bound up in the Catalogue. The binding will be free of cost to the Exhibitor; but Exhibitors will bear any depreciation in the value of the objects from their use by visitors.

12. All contributions forwarded to the Museum, to be addressed to the Secretary of the Department of Science and Art, Cromwell Gardens, South Kensington, care of Richard A. Thompson, Esq., Superintendent of the Museum.

COMMITTEE OF COUNCIL ON EDUCATION, South Kensington, London, W.

I. To aid all classes of the public in carrying out the work of National Education, and especially those engaged in teaching, the Lords of the Com-

mittee on Education have arranged to establish at the new Buildings at South Kensington, a Museum which will exhibit, under a proper classification, all important books, diagrams, illustrations and apparatus connected with Education, already in use or which may be published from time to time, either at home or abroad.

II. It is proposed that the Museum shall be opened to the public this Spring. The public will be admitted free to the Museum as a public exhibition on certain days of the week; and on other days, which will be reserved for Students, opportunity will be given to examine and consult the objects.

III. The objects exhibited at Saint Martin's Hall in 1854, which were presented to the Society of Arts, and by that Society given to the Education Board in order to found a Museum, will form part of the Educational Museum. The producers of apparatus, books, diagrams, maps, &c., used in teaching will have the privilege—subject to certain regulations—of placing their publications and productions in the Museum, and thus making them known to the public. A Catalogue will be prepared, which will contain the Price Lists which Exhibitors may furnish for insertion.

IV. The books and objects will be grouped under the following divisions:—

1. SCHOOL BUILDINGS and FITTINGS, Forms, Desks, Slates, Plans, Models, &c.
2. GENERAL EDUCATION, including Reading, Writing, Grammar, Arithmetic, Mathematics, Foreign Languages, and Histories.
3. DRAWING and the FINE ARTS.
4. MUSIC.
5. HOUSEHOLD ECONOMY.
6. GEOGRAPHY and ASTRONOMY.
7. NATURAL HISTORY, including Geology, Mineralogy, Botany, Zoology, and Physiology.
8. CHEMISTRY.
9. PHYSICS.
10. MECHANICS.

11. APPARATUS for teaching persons of deficient faculties. — *a.* Persons physically deficient, such as the deaf, dumb, and blind.
b. Persons mentally deficient, such as idiots, imbeciles, and the insane.
12. PHYSICAL TRAINING, or means for promoting the health of the body.

V. In organizing the Museum, the Committee on Education hope to have the co-operation of all who are interested in the object.

Books, diagrams, maps, apparatus, &c., intended for the Museum, may be addressed to the Secretary of the Department of Science and Art, Cromwell Gardens, South Kensington, London (W.), care of Mr. Richard Thompson, Superintendent of the Museum.

COMMITTEE OF COUNCIL ON EDUCATION. ART-DIVISION. MINUTE.

ELEMENTARY DRAWING.—At Cromwell Gardens, South Kensington, 5th March, 1857.

The Lords of the Committee of Privy Council on Education having Resolved, by their Minute of 24th February, 1857 (a copy of which is appended), that all teachers who hold certificates of merit and are under inspection, and who pass satisfactory examinations in the following branches of drawing, viz.:

- | | |
|------------------------------------|----|
| <i>a.</i> Freehand | £2 |
| <i>b.</i> Linear Geometry | 1 |
| <i>c.</i> Linear Perspective | 1 |
| <i>d.</i> Model and Object Drawing | 1 |

shall receive annually the sums attached to such subjects, on condition of teaching drawing satisfactorily in their schools;—

Resolved further:—That the same advantages shall be extended to other schoolmasters and mistresses of schools for the poor, not under inspection of the Committee of Council on Education; and that the Department of Science and Art shall make similar payments to all those schoolmasters and mistresses who take certificates of the second grade, and who send their students for examination in drawing to the annual examinations held in the several schools of art throughout the country.

ELEMENTARY DRAWING.—At the Council Chamber, Whitehall (the 24th day of February, 1857), by the Right Honourable the Lords of the Committee of Her Majesty's Most Honourable Privy Council on Education.

Read;—A Minute by their Lordships, dated 23th January, 1854, for the encouragement of elementary drawing;—

Resolved;—To cancel that Minute; and, in lieu thereof, to provide as follows:—

1. Pupil-teachers will be admitted to study and practise at any drawing schools in connection with the Department of Science and Art, at a cost to themselves of only half the ordinary fees payable for instruction.

2. Pupil-teachers, if attending such drawing schools, will not be required to perform an exercise in drawing at the annual examination of pupil teachers before Her Majesty's Inspector, but will have another opportunity of being examined in connection with the drawing school itself, so as to obtain the prizes hereinafter mentioned.

3. Pupil-teachers, if not attending such drawing schools, will have an opportunity of performing an exercise in drawing at the annual examination of pupil teachers before Her Majesty's Inspector; such exercise to be forwarded to the Committee of Council on Education, as part of the Inspector's report, and, after revision in the Department of Science and Art, to be of the same effect in obtaining prizes as if it had been performed in connection with the drawing school pursuant to the last preceding paragraph.

4. Pupil-teachers, if not attending such drawing schools, but permitted (by arrangements between the managers of the schools in which they are apprenticed and the master of any such drawing school) to be annually examined there instead of at the annual examination of pupil teachers before Her Majesty's Inspector, may obtain the same prizes as are offered in the two preceding paragraphs.

5. A memorandum of full competency to give instruction in drawing will be recorded in favour of those candidates only who have successfully performed each of the five exercises enumerated in the Schedule No. 1.

6. Drawing exercises will continue to form part of the general examinations in December (in Scotland, June) of candidates for certificates of merit.

7. Teachers already holding certificates of merit, may either attend the December examinations at the training schools before Her Majesty's Inspectors, in order to perform the exercises in drawing, or they may make any arrangement which may be in their power for attendance at a drawing school in connection with the Department of Science and Art, in order to be examined there. Their exercises, whether worked at the December examination or in connection with the drawing school, pass equally for revision to the Department of Science and Art; and it is matter of indifference whether the notice of success reaches the Committee of Council as part of the report upon the December examinations or at any other time.

The payments mentioned in the following paragraphs are confined to certified or registered teachers, and are independent of the prizes mentioned in Schedule No. 2.

8. Teachers conditionally entitled, as the holders of certificates of merit, to augmentation of salary, will receive, in addition to such augmentation, the following annual payments, according to the exercises (see Schedule No. 1) which they may be registered as having passed in drawing:—

- | | | |
|------------------------------------|----|---|
| <i>a.</i> Freehand | £2 | } Memorandum of full competency to give instruction in drawing. |
| <i>b.</i> Linear Geometry | 1 | |
| <i>c.</i> Linear Perspective | 1 | |
| <i>d.</i> Model and Object Drawing | 1 | |

These several annual payments will be made only as incident to the Augmentation Grant, and will be subject therefore to all its conditions.

Registered teachers in charge of apprentices will receive the same payments as incident (when allowed) to their gratuity for the special instruction of such apprentices.

If it should be reported to the Committee of Council on Education, that undue preference were given to drawing over other necessary branches of elementary instruction, or that drawing were not

made conducive to good writing, or that drawing itself were not properly taught, throughout the school, these payments would be liable to be withdrawn.

9. If a certificated or registered teacher with apprentices hold a memorandum of full competency in drawing, such teacher may (in addition to the sums mentioned in the last paragraph, and also in addition to the ordinary augmentation and gratuity) receive the sum of 1*l.* for every apprentice up to a maximum of 3*l.*, who has been entirely instructed by such teacher in drawing, and who satisfies the Department of Science and Art with his (or her) annual progress in exercises graduated according to the scale in Schedule No. 1. As to the time and place of examination in such cases, see paragraphs 2 and 3, *supra*.

10. No student in training, and no acting teacher, in those cases where they are respectively required to pass the general examination before Her Majesty's Inspector as for the end of the first year, may obtain a memorandum of competency in more than two of the branches enumerated in Schedule No. 1 at the same time.

Candidates (whether students or teachers) of the second year are not subject to the last preceding limitation.

11. Candidates (whether apprentices, students, or teachers) will not be required to pass again any of the exercises for which they may already have obtained prizes; but each exercise as it is passed successfully, at whatever stage of their scholastic career, will be duly registered as so much gained towards the memorandum of full competency mentioned in paragraph 8, and, in the mean time, will bear the corresponding value as soon as the candidate has become a certificated or registered teacher.

SCHEDULE No. 1.—First year.—Drawing freehand from flat examples.

Second year.—Linear geometry, by means of instruments.

Third year.—Linear perspective, by means of instruments, applied to geometrical figures plane and solid.

Fourth year.—Freehand drawing, and shading, from solid models.

Fifth year.—Freehand drawing, and shading, of natural forms and objects, from memory.

SCHEDULE No. 2.—The prizes will consist of books, materials, and instruments calculated to be of use to the successful candidates in their further progress. A certain liberty of choice will be accorded to the candidates themselves, who, with the exercises, will be furnished with a list of the prizes, from among which they may mark upon their own exercise the particular prize they would prefer to obtain for it, if successful.

The following is the list of the prizes:—

1. Box of mathematical instruments.
2. Box of colours.
3. Drawing-board, T square, and angles.
4. Burchett's Practical Geometry and Burchett's Perspective.
5. Wornum's Analysis of Ornament, and Lindley's School Botany.
6. Cotman's pencil landscapes.
7. Cotman's Sepia landscapes.
8. Case of implements and materials for chalk drawing.



GUIDE TO THE SOUTH KENSINGTON MUSEUM.

BY AUTHORITY.



No. 1.]

20TH JUNE, 1857.

[PRICE 1d.]

COMMITTEE OF COUNCIL ON EDUCATION.

(DEPARTMENT OF SCIENCE AND ART.)

THE system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, Lord GRANVILLE is the President, and the Right Hon. W. COWPER, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Department of Science and Art, are to aid in the diffusion, among all classes of the community, of those principles of Science and Art which are calculated to advance the industrial interests of the country.

The history of this Department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established, under Mr. Poulett Thompson, President of the Board of Trade at Somerset House, having for its object the training of designers, who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result showed that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, the public felt that much for the improvement of public taste was still to be accomplished.

The Exhibition taught that art is the parent of design, and that design is the essence of successful manufactures; and the lesson was not thrown away. The result was an extension of the School of Design into the present Department of Science and Art, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Art of the whole people, and not a class merely, became the object of the new department. A nucleus of a permanent Museum of Works of Art was formed and deposited at Marlborough House, and now forms part of the various collections exhibited at South Kensington.

The special objects for which this Department of the Government is now organized are:—1. To train male and female teachers to give instruction in Art, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist Committees in the provinces desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the Central Museum, and books and engravings in the Central Library. 5. To circulate among the Schools of Art objects from the Museum, and books and engravings from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses, and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches.

1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; modelling, moulding, and casting. These classes include

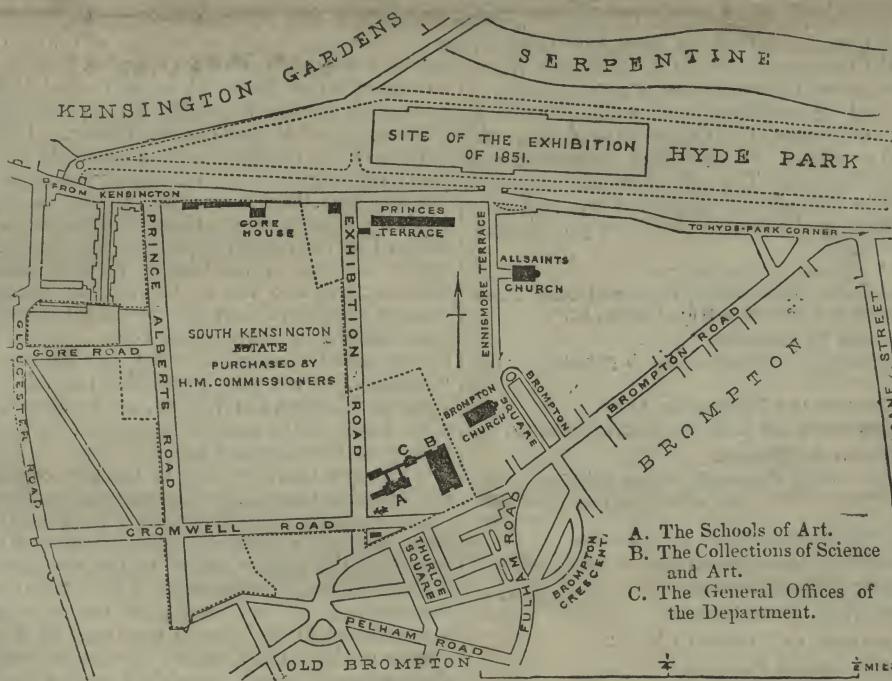
architectural and other ornaments, flowers, landscape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to stimulate students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify schoolmasters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present

B



number sixty-five, and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 31,455, at an average expense of 16s. 2½d. per head. This result shows the success that has attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. per head. The Provincial Schools are all placed under the management of Local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The present buildings at South Kensington must be considered as only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected purposely by the Department to receive Mr. Sheepshanks' gift of pictures and drawings, while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed. The Library consists at present of upwards of 5,000 volumes and 100 portfolios of prints, drawings, &c., relating to ornamental manufactures and decorative art. It is emphatically a special Library, the object of which is to aid in every way the development of taste as applied to industrial Art.

The description of the contents of the Museum of Ornamental Art and the British Gallery of Fine Art will be found elsewhere.

The walls of each department of the Museum are painted a different colour, which alone will serve as a guide to the visitor. A Plan suspended opposite the entrance, and coloured in accordance with these divisions, may be consulted with advantage before the inspection of the Building is proceeded with.

THE MUSEUM OF ORNAMENTAL ART.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections.

Being enriched by daily acquisitions, the Museum remained open to the public at Marlborough House until February last, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were, in consequence, unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art will also be admitted in the new Museum. The collection is intended for the instruction of the public in decorative or ornamental art; and, with this object in view, the following classification has been provisionally adopted:—

DIVISION 1.—SCULPTURE, including—

Carvings, &c. in Marble, Alabaster, Stone, Wood, Ivory, and other Materials.—Art-bronzes.—Terra-cottas and Models in Wax, Plaster, &c.

DIVISION 2.—PAINTING.

Wall-decoration. — Paper-hangings. — Illuminations. — Printing. — Designs, &c.

DIVISION 3.—GLYPHIC AND NUMISMATIC ART.

Cameos and Intaglios in Hard Stones and in Shell.—Medals, Seals, &c.

DIVISION 4.—MOSAICS.

Mosaics of Calcareous Stones.—*Pietra dura* work.—Glass Mosaics.—*Marqueterie*.—*Intarsiatura*.—*Parquetage*.—*Buhl* and *Piqué* work.—Straw Mosaic, &c.

DIVISION 5.—FURNITURE AND GENERAL UPHOLSTERY.

DIVISION 6.—BASKET-WORK.

DIVISION 7.—LEATHER-WORK.

Stamped work.—Bookbinding.

DIVISION 8.—JAPANNED OR LACQUERED WORK.

DIVISION 9.—GLASS PAINTING.

DIVISION 10.—GLASS MANUFACTURES.

DIVISION 11.—ENAMELS.

DIVISION 12.—POTTERY.

DIVISION 13.—WORKS IN METAL.

Wrought, Cast, and Stamped works in general.—Chasing, Engraving, Etching, &c.—Instruments and Utensils.—Locksmiths' works.—Goldsmiths' works.—*Damasquinerie* or Inlaying.—*Niello* work.

DIVISION 14.—ARMS, ARMOUR, AND ACCOUTREMENTS.

DIVISION 15.—WATCH AND CLOCK WORK.

DIVISION 16.—JEWELLERY.

Personal Ornaments.—Objects in precious materials.

DIVISION 17.—TEXTILE FABRICS.

Costumes and Garment Tissues.—Lace.—Embroidery.—Carpets.—Hangings.—Woven Fabrics in Grass, Straw, &c.

This classification will, however, undergo revision, and the Museum

is intended henceforth to include other categories of works of art, not as yet represented in our national collections.

At the present time only a small proportion of the collection of original specimens, which now numbers upwards of 4,000 objects, can be exhibited. The reasons for this deficiency are, that a selection consisting of 1,000 specimens, including the entire acquisitions from the Bernal collection, has been sent to the Manchester Art-treasures Exhibition; that a further instalment of several hundred objects in every class has, for the last three years, been circulated for exhibition in the various provincial towns in which schools of art are established; * and that, lastly, it has been decided to await the completion of the new fire-proof rooms behind the present building, and under the Sheepshanks' Gallery, in order to avoid the risk of exposing many rare and valuable objects in the iron building. The collection of original specimens now exhibited, consists, therefore, mainly of the bulkier objects of furniture, &c. &c., and of works of modern origin, purchased from the Paris Exhibition of 1855, which, from want of space at Marlborough House, have not yet been seen by the public. But, on the other hand, the extensive series of reproductions, consisting of plaster-casts, electrotype copies, coloured drawings, engravings, &c., not hitherto exhibited, are now classified and arranged.

The west corridor is mainly occupied by the latter class of works; and with these the brief description of the various collections here proposed to be given will be commenced, the specimens being among the first objects seen by the visitor on entering the building—beginning with the collection illustrative of architectural ornament, which consists of a series of many hundred plaster casts, moulded from details of ancient edifices, or from fragments preserved in museums. The first, second, and third bays or courts, formed by projecting screens, contain examples in the antique Greek and Roman styles, and a number of models, being accurate restorations to a scale, of celebrated buildings, accompany them. On the pedestals of the latter are hung photographs, which represent these buildings in their actual state of ruin and dilapidation. These models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays.

On the screens on the right hand, opposite the casts, and corresponding as to date, style, &c., are hung drawings, engravings, and photographs, illustrative of architecture and ornament.

The collection of architectural casts is contained in the gallery above this corridor; the extensive series of Mediæval specimens, belonging to the Architectural Museum, are described hereafter.

The renaissance casts are accompanied, on the wall opposite to them, by elaborate coloured drawings, illustrating painted mural decoration, chiefly from fresco paintings of the Italian cinque-cento period. The greater number represent ceilings and wall compartments of various churches and palaces in Italy, executed from the original frescos; and as a continuation of this series, in the Central Hall (North), will be found a series of copies, in distemper, of the pilasters and ceiling compartments of the loggia of Raffaele in the Vatican. These last copies are of the full size of the originals, and are especially valuable from the fact, that the originals are in a very dilapidated condition, and are rapidly becoming invisible: they were copied on the spot by Italian artists. Two original designs, drawn in bistre by Giovanni da Udine—one of which is believed also to contain a sketch or first thought for one of the historical lunette subjects, by the hand of Raffaele himself—are hung near the pilasters; and also two of the original cartoons for portions of the pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. Coloured engravings by Raffaele Morghen and Volpato, and a photograph showing the position of the loggia on the external elevation of the Vatican, complete the illustrations of this celebrated work.

The upper (northern) end of the west corridor also contains series of original ancient engravings, illustrative of architecture, pure ornament, designs for manufactures, &c. chiefly of the fifteenth and sixteenth centuries. Next succeeds a small collection illustrative of the history of wood engraving, the greater number of the specimens being the gift of John Thompson, Esq., superintendent of the female class for wood engraving in the schools of the department; and this collection is mainly intended as a compliment to the class in question. In the corridor also is placed a series of glazed cases, containing reproductions, chiefly by means of the electro-deposit process, of original works of art in the section of goldsmiths' work, decorative arms, &c., part being from objects preserved in this Museum, and part from the collections of the Louvre, the Musée de Cluny, and the Musée d'Artillerie, in Paris; these copies having been obtained by permission of the French Government. Here there also will be found a series of coloured photographs, representing some of the most important works of art in the Louvre, and other French collections, such as Limoges enamels, crystal gold-mounted cups, and vases, ivories, &c.†

The series of original objects now exhibited, as we have said, is for the

* During this period this collection has been temporarily exhibited for periods varying from four to six weeks in fourteen towns, and the entire number of visitors has been about 110,000.

† Copies of photographs, and of all reproductions, both in metal, plaster, &c., may be obtained from the several persons by whom they have been produced, at prices regulated by the Department, and subject to the published rules.

present of limited extent. Two central stands or tables are placed in this part of the corridor; on one of them is arranged a collection of works of art-manufacture, chiefly porcelain, from the Royal Manufactory of Sevres, purchased from the Paris Universal Exhibition of 1855; and the corresponding platform contains similar specimens of English origin, also in great part purchased on the same occasion: the products of the manufactory of Messrs. Minton and Co., especially the revivals of the Italian majolica ware by that firm, are here the most notable objects. A large jardinière or flower-stand for a conservatory, should be remarked as one of the most important specimens of the ceramic art ever produced in this country. The windows at the end of the corridor are filled with specimens of ancient and modern painted glass; this collection, comprising many specimens of great rarity and beauty, especially a large window, in three divisions, of the 15th century, said to have been originally brought from Winchester College. The original specimens are accompanied by a collection of framed drawings and coloured engravings of painted glass, amongst which should be specially noticed a series of drawings or cartoons for heraldic window-glass, executed by ancient artists of the school of Basle: these are chiefly of the 16th century.

The Central Hall (North) is entirely occupied by the larger objects formerly exhibited at Marlborough House, chiefly in the class of furniture. The copies from the frescos of the loggia of Raffaele, hung round the walls, have been already alluded to: these ought more properly to have followed in sequence with the rest of the specimens illustrative of mural decoration placed in the corridor; but the height of the pilasters would not allow of their being so placed. For the same reason the colossal statue of David by Michael Angelo (plaster cast) has been unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will, for the first time, enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it. These models were purchased by Government three years ago, and have been already exhibited at Marlborough House.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffers of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other is carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. And the visitor will notice several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c.; and also the bronze globe clock, in the centre of the hall, which is the largest and most effective specimen of a very numerous series of decorative clocks, timepieces, watches, &c., not yet exhibited.

At the upper part of the east corridor, a division or court is appropriated to specimens of ornamental art manufactures in various categories,—especially rich Indian tissues—Chinese and Japanese porcelain and lacquered work, decorative arms, bronzes, objects in marqueterie, damascene work, &c. The original specimens are accompanied by a series of coloured drawings, illustrative of oriental art generally.

It is intended that every specimen should, as soon as possible, be accompanied by a descriptive label, containing the name, date, and all other details of the object judged necessary. The rapidity with which the collection has been arranged has not admitted of this being yet carried out.

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the Iron Building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are principally *School Buildings and Fittings, General Education, Drawing and the Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanics, Apparatus for Teaching the Deaf and Dumb, Idiots, &c., and Physical Training.*

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the prices of the specimens, and where they can be obtained—enabling them to compare one specimen with another, and to select that which may best suit their requirements. It has also been an object, in labelling the speci-

mens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Patents, or the south end of the building, the first division is the Mechanical, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall, the right hand recess, and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics and pneumatics). There is also a large collection of French apparatus, the property of the Department. In this class, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thornethwaite's may be mentioned as the cheapest in the collection. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thornethwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case. In the next recess, geography and astronomy, is a large collection of maps and astronomical diagrams, some globes, and some orreries by Newton. In the nave, opposite, stands the Astronomer Royal's model of the Greenwich transit circle, to which we shall return presently.

In the Botanical Division, Prof. Henslow contributes a valuable collection of botanical specimens, a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art. The Entomological Society contributes a collection of entomological specimens adapted for instruction; Prof. Tennant a similar collection, illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The last recess on this side, together with the end wall and the two opposite recesses, is devoted to drawing and the fine arts. In this the Department is the principal contributor, exhibiting the casts and examples used in the art-schools, and the drawing-copies supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the Greek originals; and one of Michael Angelo's Slaves, designed for the monument of Pope Julius II. They are from Sauvage of Paris.

Proceeding down the left-hand side of the Museum, beyond the Art-division, the visitor reaches the recesses, containing objects of Household Economy (illustrated more fully by Mr. Twining, in the East Gallery), apparatus for teaching music, and that for the deaf and dumb, &c.; and, opposite, in glass cases, examples of object-lessons sent by the Home and Colonial, the School, and the British and Foreign, Societies, and by Meyer, and specimens of instructive toys, among which the kinder-garten may be especially mentioned. The upright case containing the latter, with two others placed near it, are curious, as being constructed from designs by Prof. Semper to illustrate all the leading varieties of the ornamental woods of Australia.

The next recess contains the miscellaneous collection brought together under the head of General Education, in which a great proportion of the Library is placed, and beyond, in the last recess and the space in front of it, are placed the models and examples of school-buildings and fittings, including patterns of the fittings sanctioned by the Committee of Council, and a model (the most complete in the collection) of Lord Granville's schools at Shelton, Staffordshire.

The Educational Library numbers already about 5,000 volumes, which are distributed, in their several recesses, under the classified divisions. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. Of these about 400 volumes are from France, about the same number from Germany, about half as many from Denmark and Holland, a few from Malta, about 100 published by the Egyptian government, and presented by it to the Commissioners for the Exhibition of 1851, and a considerable number from the New York Board of Education.

In a collection intended to embrace so large a subject many will think some of its contents out of place. But this, on the contrary, illustrates not only the importance of national instruction, but its great range. The Astronomer Royal's great model of the Transit Instrument at Greenwich, which was constructed under his superintendence for the Government, and exhibited in Paris in 1855, may well illustrate the extent of the science of astronomy, as contrasted with the elementary series exhibited under the division of Astronomy. Mr. Airy has kindly written the following account of the uses of the instrument, the finest in the world, for the information of visitors to this Museum:—

The transit circle is one of those instruments which is intended, not for gazing at the heavenly bodies, but for determining the apparent places of the sun, the moon, planets, comets, and moveable bodies generally, as well as the places of stars hitherto unregistered, among the principal fixed stars.

Its use will be best understood by considering what must be done with a common celestial globe to effect the same purpose. Suppose that the globe is "rectified" in the usual way, and suppose that any small star, whose position we desire to settle, is brought to the brazen meridian. By means of the figures upon the brazen meridian we see what is the "angular distance of the star from the celestial north pole," or what is the "angular distance of the star from the celestial equator" (called "declination"), or what is the "angular elevation of the star above the south horizon, when the star is passing the meridian." These, though they are different measures, all amount to the same thing, and any one of them will answer that part of our purpose. But they are not sufficient to settle the place of

the star, because they will apply equally well to *all* the stars which lie in that circle round the globe which passes under the same point of the brazen meridian when the globe is turned round. It will be necessary, therefore, to have means of determining in *what part of that circle* the star lies. This is done by the following process:—

The whole frame of the heavens appears to turn round us in twenty-four sidereal hours. Suppose that we turn the celestial globe in the same manner, and suppose that we note the time by a clock (showing sidereal time) when a principal fixed star passes under the brazen meridian, and that we also note the time when the small star in question passes under the brazen meridian, and suppose that we find that the small star passes later by one hour than the principal star; then we know that the globe must have been turned one twenty-fourth part of its whole revolution between the passage of the principal star and the passage of the small star in question. (And so we should have different proportions of a whole revolution, according to the different intervals between the times of passage of the two stars.) Then, to instruct another person to lay down the place of that star upon another globe, we should say, "Bring the principal star to the brazen meridian, then turn the globe one twenty-fourth round, then take that point of the brazen meridian whose angular distance from the celestial north pole is a certain number of degrees: under that point is the place of the star in question."

Now the movement of the telescope of the transit circle corresponds exactly to the brazen meridian. The tube of the telescope is very strong, and very firmly connected with its axis; and the pivots of this axis turn in solid bearings within two massive stone piers; and therefore the telescope cannot be turned in all directions, but can be turned round its axis; and, as the axis is made truly horizontal, and placed truly East-and-West, the success of the telescope corresponds exactly with the line of the brazen meridian of the globe. So that, if an observer applies his eye to the eye-end of the telescope, and turns it to different positions, he can see the different stars which lie at one time under the length of the brazen meridian of the globe.

The instrument must be used in conjunction with a clock, exactly in the same way which has been described for the globe. The observer must apply his eye to the eye-end of the telescope, and must note the clock-time when a principal star passes; and must in a similar manner note the clock-time when the small star (or moon, or planet, or whatever it may be) passes; and the difference between these times tells how much the heavens have revolved between their two passages of the meridian. There are various contrivances of wires visible in the inside of the telescope, which tend greatly to increase the accuracy of the determination, but which it is difficult to explain, except to a person who has had some practice in observation.

Still, to complete the resemblance of the two methods, it is necessary to show how the instrument can give the same measure of degrees of "angular distance from the north pole." The circle which answers this purpose in the transit circle is not fixed (as the brazen meridian), but is attached to the telescope, and turns with it; and its graduations are viewed through holes which are pierced through one of the stone piers. In this manner it gives exactly the same information as to the angular distance of the star from the celestial north pole [or rather of the angular distance of the position of the telescope when pointed at the star, from the position when it points to the celestial pole; which amounts to the same thing] which is given by the brazen meridian of the globe. There are various contrivances of microscopes, wires moved by screws (called *micrometers*), troughs of quicksilver, &c., whose utility cannot well be explained in a popular account.

There are likewise two telescopes on detached piers, called "collimators," of which the use cannot well be explained here. But all these are described in the detailed account which is fixed to the pier.

The principles of observation explained above have long been known to astronomers, and have been employed for many years in the fundamental observations of most observatories. The chief merit of the Greenwich transit circle is, that it is able to carry an object-glass of larger diameter than has hitherto been mounted in meridional instruments, and that it gives great facility for examination of its defects and its errors of position. In its optical power, its accuracy, and its convenience for observation, it has no equal in Europe.

THE COMMISSIONERS OF PATENTS' MUSEUM.

THIS Museum, the southernmost in the ground floor of the Iron Building, consists of a selection from the models in the possession of the Commissioners of Patents, with the addition of others from various contributors, ranging from the year 1787 to the present day, and a complete set of their publications, consisting of several hundred volumes of specimens and drawings of specifications of patents from 1617 to the most recent filed under the new law.

The aim of the Commissioners in forming this Museum has been, in the first place, to exhibit and illustrate the progress of inventions, such as that of the steam-engine, which may be available for the use of the mechanic and for the instruction of the public; and in the second, to open a library of all the specifications of patents since the first entered in 1617, which as being commodiously situate, and well illustrated by the models exhibited, may leave all who desire information on this important subject nothing to desire.

The illustrations of the progress of the steam-engine, already adverted to, are the most complete, as they are the most important of the inventions here illustrated. In the centre of the open part of the collection, stands Symington's engine, constructed in 1788. In that year, the engine, mounted in a frame, was placed upon the deck of a double pleasure boat, 25 feet long and 7 feet broad, and connected with two paddle-wheels, one forward and the other abaft the engine, in the space between the two hulls of the double boat, propelled the vessel along Dalswinton Lake at the rate of 5 miles an hour. It is of the class known in the early history of steam machinery as the "atmospheric engine," in

which the piston is raised by the action of steam, and then on a vacuum being produced beneath, by the condensation of the steam, it is forced down again by the pressure of the atmosphere. Before that time, numerous projects had been proposed and a few abortive attempts had been made to propel vessels of steam power, commencing with an experiment said to have been made in the year 1543; but the whole of the projects and experiments previously to the application of this engine had proved valueless for any practical use. The result of the experiments with this engine and with a larger one subsequently made on the same plan, demonstrated to Symington that a more simple arrangement of the parts forming a steam-engine was required before steam power could be applied practically to navigation; and in 1801 Symington being employed by Lord Dundas to construct a steam-boat, availed himself of the great improvements recently made in the steam-engine by Watt and others, and constructed an improved engine in combination with a boat and paddle-wheel, on the plan which is now generally adopted. This boat, called the "Charlotte Dundas," was the first practical steam-boat.

It is curious to compare this engine with the paddle-wheel engines of the "Great Eastern," of which a beautiful model, No. 12, is exhibited. The illustrations of steam navigation embrace also a model of a vessel fitted with a screw-propeller, by T. P. Smith (No. 44), the practical inventor of the screw; a very early screw-propeller (No. 43); a pair of direct-action marine engines (No. 39); four varying-pitch screws by Mr. Bennett Woodcroft (Nos. 36, 37, 38, and 39); an increasing-pitch screw by the same, and some half-dozen models of engines by Bodmer.

Among the miscellaneous models, we may particularize an excellent model of a conical flour-mill, exhibited by H.R.H. Prince Albert (No. 19); a good model of a machine for forging, drawing, &c., spindles, rollers, &c. (No. 29); and a very interesting one of a paper-making machine, from the pulp vats to the reels on which the finished paper is rolled.

Each model is labelled with a short account of its construction and patentee; and portraits of eminent engineers and mechanists, principally patentees, are hung on the walls.

THE ARCHITECTURAL MUSEUM.

THE Architectural Museum was founded in the year 1851, in Cannon Row, Westminster, as the nucleus of a NATIONAL MUSEUM OF ARCHITECTURAL SCIENCE AND ART.

The whole of the Collection was removed to the South Kensington Museum in March and April, 1857, where it now occupies the West Gallery of the Iron Building.

The objects of the Museum are to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all Countries and Times. Its direct object is to improve and perfect the *art workmanship* of the present time.

To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of complete architectural works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. The whole range of Gothic Art from those countries where it has been practised is more or less represented by casts and specimens. Arrangements are also now being made for the complete classification in the new Museum, in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now a number of fine examples in the Museum. A collection of casts from Natural Foliage &c. is in course of formation, to afford opportunities for the study of the ornamental art of past ages side by side with Nature. To casts and specimens are added, as opportunities offer, Photographs, Drawings, and Engravings of Architectural Works; the photograph or engraving giving a view of the whole structure, the casts giving the detail. To these have been added Models of Buildings. The various collections now number upwards of 7000 specimens.

Courses of Lectures will be delivered during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to Artist-workmen.

Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day.

As a means of extending the usefulness of the Institution, Honorary Local Secretaries are being appointed in the more important towns in the kingdom.

Before detailing the principal objects in the Gallery, it may be useful to give the eras of English and French Gothic.

English Romanesque	1066	to	1189
Early English Gothic	1189		1272
Middle English Gothic	1272		1377
Late English Gothic	1377		1546

French Romanesque	circa	950	to c. 1050
French Transition		1050	1150
Early French Gothic		1150	1250
Middle, or Secondary, French Gothic		1250	1400
Late French Gothic, or Flamboyant		1400	1550

The specimens are described in the following Synopsis in the order in which they are seen by a visitor entering the Gallery by the south-west staircase, walking down the centre avenue of the Museum, and then re-

turning to the head of the stairs, and going round the side-avenues from left to right.

The Egyptian, Greek, and Roman examples of Architecture, are for the present arranged in the room at the foot of the staircase leading to the gallery of Gothic Architecture, and consist chiefly of examples from the Parthenon, and Temple of Jupiter Tonans, Rome.

STAIRCASE.

Foot of South-West Staircase.

Three Statues of Royal Saints, from Westminster Hall.

Head of Staircase.

1 Window, from a Church in York.

To the right of Staircase.

2 Doorway, from Barfreston Church, Kent.

GALLERY.

Centre Avenue.

3 Font, from Winchester Cathedral.

Font, from East Meon Church.

Screens (A A).

4, 4 The Lower Portions of the North-east Doorway of the Cathedral of Notre Dame, Paris.

5 Three Panels from the "Sepulchre," Lincoln Cathedral.

6 Fragment of a Column in Purbeck Marble, from the Chapter House, Salisbury.

7 Effigy of King Edward III., from Westminster Abbey.

8 Column from the South Transept, Westminster Abbey.

9 Effigy of King Henry III., from Westminster Abbey.

10 A Fragment of a Font.

Screen (B).

11 A Bay from the Sanctuary of the Cathedral of Notre Dame, Paris.

12, 12 On either side, two Figures of Apostles, from the Sainte Chapelle, Paris, and details from the same Chapel.

13 Effigy of Queen Eleanor, from Westminster Abbey.

The Glass Case contains Casts from Stone, Wood, Metal-work, Ivory, &c., not yet arranged.

Table (A).

On this Table are Models of Windsor Castle, and the Castle of Saxe Coburg Gotha, exhibited by Her Majesty.

Screen (C).

14 Two Canopies, from the Stalls of St. Mary's Church, Lancaster, originally in a Church in France.

15 A Bay from the High Altar Screen, Winchester Cathedral.

16 A Figure of the Virgin, from the Cathedral of Notre Dame, Paris.

17 A Series of four Bosses, from the Church of St. Mary's, Lancaster.

18 The Effigies of King Richard the Second and his Queen, from Westminster Abbey.

19 The Effigies on an Altar Tomb, of Talbot, Earl of Shrewsbury, his Son, and Wife.

20 Monumental Slab from Bredon Church.

Screen (D).

Three Panels from the Gates of the Baptistery, Florence, by Lorenzo Ghiberti, with portions of the Architrave, &c.

On this Screen, also, are a series of Casts from Natural Leaves.

The smaller Panels are the Competition Panels, by Lorenzo Ghiberti and Jacopo della Quercia of Siena, for the Gates of the Baptistery, and—

Four Panels from the Gates of the Baptistery, Florence, by Andrea Pisano, representing the Life of John the Baptist.

21 Panel representing the Creation of Adam and Eve—the Eating of the Forbidden Fruit—and the Expulsion from Paradise.

22 Panel representing the Visitation of the Three Angels to Abraham in the Valley of Mamre—the Sacrifice of Isaac.

23 Panel representing Noah leaving the Ark with his Family—Offering a Sacrifice—Planting the Vine—his Drunkenness—his Cursing Ham—and Blessing Shem and Japheth.

The above are 3 of the 10 panels in bronze of the third door in the Baptistery at Florence, executed by Lorenzo Ghiberti, which took the place of the first by Andrea Pisano at the principal or central entrance, that by Pisano being moved to a side entrance. A cast of these gates entire is placed at the north end of the building beyond the Sculpture Gallery.

24 Panel from the Architrave round the Doorway.

The architrave, also in bronze, is enriched with festoons of fruit and flowers with birds and animals. According to the ancient register of expenditure, this door was commenced in the year 1424, and completed on the 11th of February, 1456.

25 Panel representing the Birth of John the Baptist.

26 Panel representing the Burial of John the Baptist.

27 Panel representing an Emblematical Figure of Faith.

28 Panel representing an Emblematical Figure of Hope.

These four bas-reliefs are from the south door of the Baptistery of Florence, cast in bronze (according to the inscription on the door) by Andrea Pisano, from a design by Giotto, in the year 1330. This door was completed in 8 years; it was originally placed in the central doorway of the church and there remained, until Lorenzo Ghiberti executed that which is now in its place.

29 The Competition Panel by Lorenzo Ghiberti, for the New Testament Gates of the Baptistery at Florence.

30 The Competition Panel by Jacopo della Quercia of Siena, for the same Gates.

The number of competitors for this work was seven, three Florentines and four Tuscans. Each artist received a sum of money, and it was commanded that within a year each should produce a story in bronze, as a specimen of his powers, all to be of the same size. The candidates for this work were Filippo di Ser Brunellesco, Donato, and Lorenzo di Bartoluccio, who were Florentines, with Jacopo della Quercia of Siena; Niccolò d'Azezzo, his disciple; Francesco di Valdambria, and Simone da Colle. Lorenzo Ghiberti, whose work was unanimously pronounced the best, at that time was scarcely twenty years old. He was born in the year 1381, and died in 1455.

Screen (E).

31 In front of this Screen is the Statue of Moses by Michael Angelo.

Screen (F).—East Side of Room.

Four Panels from the Gates of the Baptistery, Florence, by Lorenzo Ghiberti.

32 Panel representing the Betrayal of Christ.

33 Panel representing the Crucifixion with the Virgin Mary and St. John the Evangelist at the Foot of the Cross.

34 Panel representing St. Mark writing his Gospel.

35 Panel

Head from the Framework of the Door.

The number of stories on these doors is twenty, and the arrangement is similar to that adapted by Andrea Pisano in the construction of the first door in 1330, designed by Giotto; the subjects are taken from the New Testament, and thus the name New Testament Gates, by which they are distinguished from those previously executed by Pisano, and those subsequently by Ghiberti himself. Beneath these stories, in eight similar compartments, are figures of the four Evangelists with the four Doctors of the church. The framework enclosing each picture is enriched with foliage, and on each angle is a male or female head in full relief, purporting to represent the Prophets and Sybils.

On this Screen are a series of modern carvings on stone, the results of Prizes annually offered by the Committee of the Architectural Museum to Artist-workmen.

On this Screen are also a series of Casts from Natural Leaves.

36 A portion of the Effigy of a Bishop from the Cathedral, Gloucester.

36a Column from St. Alban's Abbey Church.

37 Font from Patrickton Church, Yorkshire.

38, 39 Part of the Effigy of King Edward the Second, Gloucester Cathedral, and the Canopy from a Monument.

Screen (G).

40 Finial from Bolton Abbey.

41 Canopy from the Monument of Bishop Acquabianca, Hereford Cathedral.

42 Canopy from the High Altar Screen, St. Alban's Abbey Church.

43 Statue of King Edward I., from the South Porch, Lincoln Cathedral.

44, 44 Two Canopies and Pedestals from places not known, and some other details.

Table (B).

A Series of Models of Cathedrals, Churches, Fonts, &c.

Table (C).

A Series of the Royal Seals of England, from William I. to William IV., and a Series of Seals from Cathedrals, Monasteries, &c.; also a Series of original Drawings by Owen Jones, of Gothic Ornament.

45 The Effigy of King John.

Screen (H).

Three Panels from the Cathedral of Notre Dame, Paris, representing—

46 The Death of the Virgin.

47 The Burial of the Virgin.

48 The Assumption of the Blessed Virgin.

49, 49 Two Figures from the Chapter House, Westminster.

50, 50 Two Figures from Chartres Cathedral.

51 Foliage from Notre Dame, Paris.

52 Effigy of Bishop Acquabianca, from Hereford Cathedral.

53 Canopy from Notre Dame, Paris.

54 Altar Tomb and Effigy from Chichester Cathedral.

55 The Pier and Portion of the Arch from the Crypt, Ely Cathedral.

56 Effigy of a Bishop, name unknown, from Hereford Cathedral.

57 Head of Christ from Notre Dame, Paris.

West Wall of Gallery.

58 A Series of Panels from various places not known. (Elizabethan.)

French Romanesque.

59 A Series of Details from various Cathedrals and Churches in France.

The Capitals on the Upper Shelf are from the Cloisters of the Abbey of Moissac, in the south of France.

French Gothic.

60 The Capitals on the Shelf are from the Cathedral of Notre Dame, Paris, and the Sainte Chapelle, Paris.

The Series of Details on the Wall are from the Cathedrals of Notre Dame, Paris, of Chartres, Rouen, Amiens, Bourges, and the Sainte Chapelle, Paris, &c.

61 On the opposite Wall are also a Series of Details from various Cathedrals and Churches in France, together with some from Germany. The Series of Panels are from Rouen Cathedral. The Series of Figures on the Upper Shelf are from the Shrine of St. Sebald, Nuremberg.

ENGLISH-ROMANESQUE (OR NORMAN), AND THE TRANSITIONAL STYLE.

ANGLO-ROMANESQUE, or NORMAN.—The general style of the 12th Century; it lasted about 124 years, from c. 1066, William I., to c. 1189, Henry II.: viz., during the reigns of William I., 1066; William II., 1087; Henry I., 1100; Stephen, 1135; Henry II., 1154 to 1189. The latter portion of the reign of king Henry II. and the reign of Richard I. formed the period of the Transition from the Norman, or Anglo-Romanesque, to the Early English Gothic, or First-Pointed.

"The Norman style is readily distinguished from the styles which succeeded to it by its general massive character, round-headed doors and windows, and low central square towers. The earlier specimens of Norman work are remarkably plain. In the chapel in the White Tower, the oldest part of the Tower of London and one of the earliest authenticated specimens of Norman work in this country, the arches are plain, square-edged, and entirely without ornament; most of the capitals are plain cushion capitals, but three of them are ornamented; one has the star moulding on the abacus, and a small cable moulding under it; the bases are well formed in imitation of Roman; the masonry is wide jointed, but the workmanship is not rude. At a later period, towards the middle of the 12th century, fine jointed masonry began to appear, and ornaments were more abundantly employed and generally executed with more skill; the doorways are generally very richly ornamented and of great depth, as at Ilfey Church; the windows are of similar character, but smaller, and not usually so rich in ornament, and these are very frequently altered or removed to make way for windows of a later style, while the original doorway is generally suffered to remain. Circular windows are sometimes used; the arches are generally semicircular, but in the later specimens obtusely pointed. In the later period of this style, or period of transition, which lasted through a part of the 12th century, and the earlier portion of the 13th, both round and pointed arches frequently occur in the same building; and it is observed by Mr. Rickman, that 'it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas.' The Norman steeple is almost invariably a massive tower, seldom more than a square in height above the roof of the Church, frequently ornamented by intersecting arches, and supported by flat buttresses; it is usually placed in the centre of the Church at the intersection of the transepts, when the plan is cruciform, and this ground plan is much the most frequent in Normandy. The west end of Norman

Churches is frequently richly ornamented with deeply-recessed arches to the doors and windows, with their appropriate mouldings, and the surface of the wall covered by shallow arcades, the arches of which sometimes intersect one another, so as to form perfect pointed arches. It is often convenient to distinguish the styles by dates, in connection with the reigning sovereigns: thus the Norman style may be considered as terminating with the death of Henry II., in 1189, reckoning the reigns of Richard Cœur de Lion and John as the period of Transition, and commencing the Early English style with the reign of Henry III., in 1216."—*From the Glossary.*

English-Romanesque.

- 62** The Examples of the English-Romanesque are chiefly from the Cathedral Churches of Ely, Rochester, and Durham, from Adel Church, Yorkshire, from Worksop Priory Church, Nottingham, Haughton Abbey Church, Dunstable Priory Church, Exton Church, Rutland, and St. Alban's Abbey Church. 12th Cent.
- 63** On the opposite Wall are a Series of Capitals from Lincoln Cathedral, and from the Crypt of St. Stephen's Chapel, Westminster. Also a Series of Details from Westminster Abbey, and from the Chapter House, Westminster. The Series of 18 circular Panels on the Lower Shelf are from the Windows of the North Transept of Westminster Abbey. 13th Cent.

EARLY ENGLISH GOTHIC.

The general style of the 13th Century; it lasted about a hundred years, from c. 1189 to c. 1272, including the reigns of Richard I., 1189; John, 1199; Henry III., 1216-1272.

"The base consists of a hollow between two rounds with fillets, with a very marked horizontal spread of the lower part; the capital is no longer as in the Norman, a carved and sculptured mass with a thick square abacus above, but is a graceful bell with foliage tending upwards and curling in an extremely free and elegant manner; the abacus becomes round with a characteristic profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited. The mouldings of the arch consist of rounds and deep hollows producing very strong lines of shadow, and have a continuous and carefully marked section. These bases, capitals, mouldings, sections of piers, of window sides, of strings, and other similar features, are quite as constant in their recurrence as the pointed arch, and much more characteristic, and no view of the formation of the Gothic style at all touches the really important part of the subject, which does not take account of these circumstances."—*From the Glossary.*

Early English Gothic.

The Capitals on the Upper Shelf are chiefly from the Chapter House, Westminster, St. Alban's Abbey Church, the Cathedral, Llandaff, the Chapter House, Salisbury, and from various places not known. On the Wall is a Series of Details from Westminster Abbey, St. Alban's Abbey Church, Llandaff Cathedral, Wells Cathedral, Salisbury Cathedral, the Chapter House, Salisbury, Lincoln Cathedral, and other places not known. The Series of Thirteen Spandrels, numbered 1 to 13, are from the Triforium, Lincoln Cathedral; the Spandrel with Capital is from Stone Church, Kent; the large Series of Cush terminations are from Lincoln Cathedral; and the large Series of Corbel Heads from the Chapter House, Salisbury.

MIDDLE ENGLISH GOTHIC,

Called the DECORATED GOTHIC by Rickman; called MIDDLE-POINTED by the Ecclesiological Society, and by Sharpe GEOMETRICAL and CURVILINEAR.

The General Style of the 14th Century. It lasted about a hundred years, from c. 1272 to c. 1377, including the reigns of Edward I., 1272; Edward II., 1307; Edward III., 1327-1377.

The Transition from the Early or Geometrical Decorated to the Flowing Decorated took place during the reign of Edward I.; the Transition from the latter to the Perpendicular during the reign of Edward III.

"The Decorated Style is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also and perhaps better by its triangular canopies crocketed and finialled, its *niched* buttresses with triangular heads; its peculiar mouldings, no longer a collection of equal rounds, with hollows like the Early English, but an assemblage of various members, some broad, some narrow, beautifully grouped and proportioned. Among these mouldings, one is often found consisting of a roll with an edge, which separates it into two parts, the roll on one side, the edge being part of a thinner cylinder and withdrawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal also belong to this style."—*From the Glossary.*

Middle English Gothic. West Wall of Gallery.

- 64** The Middle English Gothic, or Decorated Capitals, on the Upper Shelf, are from the Cloisters, Lincoln Cathedral, from the Chapter House, Ely, and from Wells Cathedral. The Details on the Wall are from the Chapel of St. Etheldreda, Ely Place, Holborn, from the Memorial Cross, Waltham, erected in memory of Queen Eleanor, from Lincoln Cathedral, Hereford Cathedral, Canterbury Cathedral, Beverley Minster, and from various Cathedrals and Churches and places not known.
- 65** On the opposite Wall are a Series of Capitals from Southwell Minster. The Details are also from Southwell Minster and from Ely Cathedral. The large Series of Misereres are from Lincoln Cathedral. The Patiræ are from St. Stephen's Chapel, Westminster. 14th Cent.

LATE ENGLISH GOTHIC,

Called the PERPENDICULAR GOTHIC by Rickman, THIRD-POINTED by the Ecclesiological Society, and RECTILINEAR by Sharpe.

The General Style of the 15th Century prevailed about 169 years, from c. 1377, in the reign of Richard II., to c. 1546, in the reign of Henry VIII., including the reigns of Richard II., 1377; Henry IV., 1399; Henry V., 1413; Henry VI., 1422; Edward IV., 1461; Edward V., 1483; Richard III., 1483; Henry VII., 1485; Henry VIII., 1509-1546.

In the latter part of the reign of Edward III., the Transition from the Decorated to the Perpendicular Style began, and was almost completed by the time of the accession of Richard II.

"Windows afford the most striking character of this style, and the eye at once distinguishes it from any other by observing that the mullions are continued through the head of the window, and that perpendicular lines prevail throughout all the tracery. The windows in the early and better part of this

style are large and lofty, divided by horizontal transoms into two or three parts. The windows of William of Wykeham have a peculiarly elegant character, distinct from any others, being generally very lofty in proportion to their breadth, with a well-proportioned arch: they belong to the earliest period of Perpendicular work. The windows of this style soon became more broad, less lofty, and the arch more and more depressed, until the style became quite debased and the square-headed window prevailed almost universally. The four-centred arch is generally characteristic of this style, and in the latter period of it almost universal but not invariable, as amongst the ornamental parts of niches, &c., arches of almost every form may be found. An ogee arch is not unfrequently used in late Perpendicular work, but principally for the heads of small doorways, &c. The doorways of this style have usually a square head over the arch and the spandril generally filled with some ornament in the interiors. An ogee canopy is sometimes used instead of the square head, or the panelling, which forms one of the most striking marks of this style, is continued quite to the arch. The whole surface of the walls, both within and without, is sometimes covered with panelling, which produces a rich and exuberant but somewhat frittered and tawdry effect. Domical roofs to the turrets are also characteristic of this style, as at King's College Chapel. Another ornament peculiar to this style is the figure of an Angel with expanded wings supporting a shield, or as a corbel, or a row of them in a cornice. The rose and portcullis of Henry VII. also very frequently occur. The ornament called the Tudor flower, resembling an oak or strawberry leaf, is also frequently found as a finish to the cornice of rich screen work, or over niches, &c., as in St. Mary's, Oxford."—*From the Glossary.*

Late English Gothic.

- 66** The Late English Gothic, or Perpendicular Capitals and Details on the Wall, are chiefly from the Collection of Casts at Bankside, obtained by Sir C. Barry as models for the use of the workmen at the Houses of Parliament. The Panels are from wood examples. The other Details are chiefly from Henry the Seventh's Chapel, St. George's Chapel, Windsor, St. Mary's Strallon Church, Norfolk, Worsted Church, Norfolk, Kinton Church, Devon, Wells Cathedral, and from other places not known.

- 67** On the opposite Wall are a Series of Details from the same places. On the sides of the Screens facing the Walls are also a Series of Details from the same places and from others not known: they have been principally obtained from the Collection of the late Mr. Cottingham.

East Avenue of Gallery.

- 68** The Effigy of Hugh de Northwold, Bishop of Ely, from the Cathedral Church of Ely.
- 69** The Effigy of St. Simeon, from the Church of St. Simeon, Venice.
- 70** Effigy of the Boy Bishop, from Salisbury Cathedral.
- 71** Fragment of a Stone Coffin Lid.

South Gallery.—Venetian, Romanesque, and Venetian Gothic.

- 72, 73** The Capitals on the Shelf are from the Doge's Palace, Venice, and from the Church of St. Mark's. The whole of the Details on the Wall are from the same Palace and Church, and from other Churches and Palaces in Venice, Verona, &c.
- 74** The Arch on the East Wall is from a Mural Monument in Verona. The whole of this Collection of Venetian Work has been presented to the Architectural Museum by J. Ruskin.
- 75** The French Capitals on the North Wall are from Notre Dame, Paris, and the Details on the Wall are from the Cathedral, Chartres.

From the Ceiling of the Gallery are suspended a Series of rubbings of Brasses not yet catalogued.

For a List of the Donors of Specimens to the Museum, see the Report for 1857, to be had on application to the attendant.

*** A complete detailed Catalogue of the whole of the Collection is in course of formation, and will shortly be published. The present Synopsis is for the use of visitors till the more complete Catalogue can be prepared.

SCULPTURE OF THE UNITED KINGDOM.

WHEN the Committee of Council on Education took possession of the Museum Building, an application was made by the Sculptors' Institute for a certain space to be set apart for the formation of a collection of Sculpture of the United Kingdom. This proposition having been approved, a committee was appointed to carry it into effect, and the statues and groups now collected in the West Gallery, at the entrance of the Sheepshanks' Gallery of Pictures, show the success that has attended their efforts.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors as well, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish was that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but at annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years, so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

The number of sculptors who have responded to the invitation issued by the Committee is twenty-five, who have contributed altogether about fifty separate works. As each group and bust is labelled with its designation and the artist's name, it is unnecessary to give a list of them; but we may be permitted to call particular attention to the works contributed by such sculptors as Bailey, Bell, Foley, Munro, Calder Marshall, and the late Sir Richard Westmacott. Many of the other contributions have, however, their own peculiar excellence, and are well worthy of a place in a Gallery intended to illustrate the art of sculpture in the United Kingdom.

THE GALLERY OF BRITISH FINE ARTS.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection.

His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name.

It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions.

The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, episodes of our domestic life, and the scenery of our native country; and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured.

The peculiar interest which this collection is calculated to excite is due, therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our *home* feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the respective artists in alphabetical order.*

No. 6 is a landscape with cattle, by John Burnet. Painted in 1817.

Nos. 8 to 15 are by Sir A. W. Callcott, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.

Nos. 17 and 18 are by Mrs. Carpenter; the first was painted in 1821, but has recently been in the hands of the artist.

G. Clint's pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself: the figure of LISTRON as *Paul Pry* is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.

Ten works by Collins, Nos. 24 to 32, are in the collection, of very different degrees of merit: that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the gate while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study will be found among the drawings (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844: it is interesting to note the change of the painter's manner.

The Stray Kitten is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution. The milk-pail has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.

Constable is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, an unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered. It was painted in 1823, but a trivial fault was found with it by the Bishop, for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil. No. 35 is, in many respects, admirable; and the last, in particular, shows how fully he knew that the only school of art was that kept by Nature.

Nos. 39 to 49 are by E. W. Cooke, A.R.A., several of them worked out with the extreme accuracy and care which characterize his paintings.

Nos. 52 to 60 are by C. W. Cope, R.A. The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "The Hawthorn Bus, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, *The Young Mother and Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.

No. 61, *Scene from the Tummel*, and 62, *Summer's Afternoon*, are by Thos. Creswick, R.A., both exhibited in 1844.

Nos. 65, 66, and 67, by F. Danby, A.R.A., are not favourable examples of his style. The first was painted in 1821.

* The Collection is contained in four rooms: the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

No. 69, the work of T. Duncan, A.R.A., is a touching illustration of the pathos that speaks in the words of the Ballad, "I wish I were dead, but I'm no like to dee," "And why do I live to say, Wae's me?"

No. 70, by Sir Chas. L. Eastlake, is an incident from real life, and though a slight painting, is vividly told. 72 and 73 are by Etty.

Nos. 81, 82, and 83, by J. C. Horsley, A.R.A., are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from Haddon Hall, Derbyshire; the latter from the bow-window in the Steward's parlour.

Two Portraits by Jackson, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tints have not stood.

Nos. 87 to 102 are sixteen works by Sir E. Landseer, R.A., including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, as No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Chief Mourner*, No. 93, is a picture the pathos of which has rarely been exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended? The daggled plume, and the red drops that have fallen heavily, one by one, like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*—the largest painting in the collection—the reading the many incidents brought within its compass will interest all who examine it with the attention it merits; and besides the power of expression evinced, the artistic skill displayed in several of the groups may repay minute scrutiny, even if the advantage of technical knowledge do not exist to draw admiration to the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by Chas. Landseer, R.A., represents the passage in the life of Andrew Marvell when the Lord Treasurer Danby, knowing his poverty, offered him a present of 1000*l.*, hoping to secure his interest for Charles II's corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by C. R. Leslie, R.A., chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 109, where Petruchio is wroth with the tailor. The management is skilful, and passages of colour are rich. This is a repetition of the same subject in the Petworth collection: it was painted in 1832. The principal characters from *The Merry Wives of Windsor*, 110, and the three pictures, 116, 117, 118, of Scenes from Molière are of the same class. And though in parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning of the author as intensely as he himself has done.

Among the latter is *Uncle Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from Gil Blas. The little circular picture, No. 126, is a portrait of *Her Royal Highness the Princess Royal*, a study for that in "The Christening." No. 129 is a portrait of *Her Majesty in the Coronation Robes*, and was esteemed a successful likeness.

The group of pictures, Nos. 136 to 162, to which we would next allude, consists of twenty-eight works by W. Mulready, R.A., painted during the last fifty years; and though varying widely, as may be expected, in treatment and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. The *Seven Ages*, No. 138, was originally designed for a wood-cut, and afterwards developed for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they might be expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving relief from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their unrestrained freedom. Each group evidences the skill of the artist; especially the figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though he can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just been drawing his chair, and now pauses to refresh himself. It was exhibited in 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140, *Giving a Bite*—a boy affording a grudging share of his apple; 143, *Open your Mouth and shut your Eyes*; 147, *The Sailing Match*; 148, *The Butt*, where a boy waits to have cherries shot into his mouth, while his dog looks on with quaint intelligence—are all pictures that tell their own stories, and, in the class to which they belong, are not easily rivalled. As examples of artistic skill some of them, especially the last (painted in 1848), are altogether remarkable. The rendering of texture, without recourse to tricks of manipulation, has rarely been surpassed, whether in the soft skin of a little child, the materials of its clothing, or the rigid hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "The Vicar of Wakefield," will well repay careful perusal, and, for artists, is moreover a valuable study of colour and texture. This was painted for Mr. Sheepshanks in 1846.

No. 165, by G. S. Newton, R.A., representing *Bassanio receiving the news of Antonio's losses*, is rich in colour.

Nos. 167 to 172 are by R. Redgrave, R.A. In the first the artist has found his subject in the beautiful fairy tale of *Cinderella and the Glass Slipper*, and has not failed to see that its moral is not added on as a ponderous fringe, but woven like a thread of gold through the tissue of the story: thus it is through his picture, from the look of kindling love and assured hope with which the young prince bends over the slight figure of Cinderella, whose happiness is now secure, to the mortified surprise of the ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Governess*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gazer that sympathy which her

Room

1

1

1

1

1

1

2

3

3

3

3

3

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

Room lonely sorrow has not found from those by whom her circumstances surrounded her. In *Ophelia twining her Garlands*, No. 171, the carefully-expressed accessories are taken from a scene in Penshurst Park. Painted in 1842.

- 4 Nos. 174 to 178 by D. Roberts, R.A. *The Gate of Cairo*, called Báb El-Mutawellee, although conventionally treated, is an effective representation of eastern architecture.

No. 177, called *The Little Roamer*—"her path 'mid flowers"—is sufficiently attractive from the graceful beauty of the child—untouched, however, by the sunbeams that must have expanded her flowers—to draw the thoughts away from the inaccuracy of some of its details. No. 178 is familiar to most from the engraving.

- 1-4 185 to 187, by G. Smith, are carefully painted, and are not without a certain homely interest.

- 1 Stanfield is represented by Nos. 188 to 190. *A View near Cologne* (dated 1829), *A Market Boat on the Scheldt* (1826), and *Sands near Boulogne* (1838).

- 2 Stothard's works, Nos. 197 to 208, have the appearance of more than their real age. It may be interesting to the visitor to contrast his endeavour to realize Shakespeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o'Shanter* and *John Gilpin* are quaint, and will be examined with interest.

- 4 J. M. W. Turner, R.A., five pictures. *Line Fishing off Hastings*, exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Coves, with Royal Yacht Squadron* (1828); and *Vessel in distress off Yarmouth*, called "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the walls of the Academy, the materials of his pictures have often failed, and convey an imperfect idea of their first effect. Yet the genius that was chief among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.

- 1 Nos. 212 to 215 are by Thos. Uwins, R.A. The artist, as may be perceived, has worked much in Italy.

- 4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's Stick and Coaxing for a Fairing—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.

- 2-1 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.

DRAWINGS, ETCHINGS, &c.

- 3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others, obtained, some by purchase, some by presentation. The whole will be enumerated, and particulars given respecting them in the larger catalogue: here we have space merely to indicate a few.*

No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness attained by more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour, especially that marked 4.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures: two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermilion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 29 to 46 are a series of water-colour sketches in Portugal, by J. Holland; some of them, however slight, deriving interest from the localities they represent.

Nos. 48 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The rounded firmness of the flesh in the large

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes.

life study, in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was in the path to such excellence. Nos. 87 and 88, *Interior*, with *Portrait of Mr. Sheepshanks*, are apt illustrations of the earnestness with which the artist wrought out his intentions. No. 72, a chalk study of a girl and child shrinking up against the wall while the cannon is being fired, and the large drawing, crowded with life, for a picture of *Punch*, are well worthy of study. Others, as No. 86, find their realization in pictures at present in the collection.

This is also the case with the chalk study, No. 196, for R. Redgrave's picture of *The Governess*, though the pale material is inadequate to show the sunny light which the young girl's face gains in the oil-painting.

No. 98 is far the most important water-colour drawing in the collection. It is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk studies for Webster's *Village Choir*, Nos. 206 to 210, have been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (188); several by Stothard; and a series of etchings, many most interesting and valuable, by Wilkie, given by Mr. Sheepshanks with a view to their use in extending the practice of etching by female students; others presented by the Etching Club.

On leaving the Gallery of Paintings the visitor should turn to the left, passing the full-sized cast of the Ghiberti Gates and complete model of St. Paul's Cathedral as it was first designed by Sir Christopher Wren. For a long period this model has remained in the Cathedral, in a situation where it was not open to the inspection of the public: it was given up to the Government for three years by the Dean and Chapter, who hoped that its resurrection and exhibition would be appreciated as instructive and interesting.

THE TRADE COLLECTION.

The Trade Collection occupies a large portion of the East Gallery of the Museum, and is the property of Her Majesty's Commissioners for the Exhibition of 1851.

During the Exhibition of 1851, a circular was addressed to the exhibitors of the United Kingdom, as well as to those of foreign countries and our colonies, pointing out to them the advantages of a systematic collection from different classes of objects which they respectively exhibited, and requesting their co-operation in forming such a collection. The object was to preserve a record of things in the Exhibition which might be of use for future consultation, and which in the form of actual specimens would be far more valuable than the most complete catalogue or the most careful diagrams. It was proposed to register the discoveries and uses of various materials. The collection was to serve as a means of reference for commercial, scientific, and artistic purposes; and would have enabled a strictly philosophical classification of the objects to be made, and rendered a comparison of them easy. The scheme appeared, however, to be so cordially approved, and the contributions from all directions were so numerous and liberal, that it was determined to extend the scope of the collection and give it a new direction. It was proposed to satisfy a great public want in the metropolis,—that of a trade collection of the imports and exports of the world, where men of business might be at liberty to examine and practically to test samples of the articles in which they traded, or respecting which they might require information.

The object of the Commissioners was, however, never destined to be fulfilled. They had indeed accomplished a most difficult portion of the undertaking—that of forming a nucleus for the collection—but other difficulties presented themselves and were not so easily overcome. They dared not solicit further contributions until the destination of the collection could be decided upon, as they were well aware that the majority of the articles composing it would be injured unless placed in a suitable building. For nearly six years, therefore, the collection has remained packed, in its original state, in the lower rooms of Kensington Palace, and is now at last arranged in the East Gallery of the South Kensington Museum. But the opportunity of completing the collection has been lost, and its destination has consequently been altered.

The whole collection is exhibited in the gallery, divided as near possible into the thirty classes of the Exhibition of 1851, which represents more or less perfectly. With the exception of one portion only—that of animal products—it is intended to distribute all the specimens among our national and provincial museums and to some of the learned societies, enabling them, in some instances, to complete their collections, and in others to make important additions to them. The Commissioners will thus confer a material benefit on the public, as they are themselves unable to make a separate exhibition of objects of too fragmentary a character to justify their retention as a distinct museum. It was, moreover, thought inexpedient to make an incomplete display

objects fully represented and classified in other parts of the Museum, and therefore this distribution has already been effected to some extent by at once incorporating the property of the Commissioners with the Educational Museum, the Architectural Museum, and the Collection of patent inventions.

It will thus be seen that the General Trade Museum will eventually resolve itself into a collection of animal products and their appliances to industrial purposes. This is the only portion of the collection that can lay any claim to completeness, and for this the Commissioners are chiefly indebted to the Society of Arts and to Professor Solly. By the exertions of the latter in 1855, a most complete collection of animal products was formed and exhibited at the Society's House in the Adelphi. But the want of a suitable place in which to place it was soon felt, and it was handed over to the Commissioners and incorporated with their trade collection, in the hope that it might ultimately be well displayed. The want which has so long been felt of a museum representing the industrial applications of animal products, is now in a fair way of being supplied. Two of the great divisions into which raw materials are divided, are already represented in the metropolis: the Museum of Practical Geology in Jermyn-street represents the economic application of geology to the useful purposes of life: the Botanical Gardens at Kew represent the cultivation of vegetable products, and the illustration of their application to our wants: and now the collection of animal produce will be made a centre for the dissemination of technical knowledge on the subject, the importance of which can hardly be too highly rated.

ECONOMIC MUSEUM.

THOUGH the lessons of household and health economy intended to be taught by the Economic Museum may be useful to all classes of society, they are more particularly addressed to the working classes, being designed to impart to them, in an easy and agreeable manner, the knowledge of *common things*, and to show them how much it may promote the health, comfort, and happiness of themselves and their families.

Mr. Thomas Twining, jun., a gentleman well known for his philanthropy and efforts to improve the physical condition of the working classes, obtained, in 1850, the sanction of the Society of Arts, of which he is an active member, to the formation, under their superintendence, of collections of articles of domestic economy. With the approval and co-operation of the French and Belgian Governments, his collection, enlarged and amplified by numerous foreign contributions, was exhibited in the *Palais de l'Industrie* during the Paris Universal Exhibition of 1855, and in Brussels in September last.

When the Government took possession of the iron museum at South Kensington, Mr. Twining offered them the collection which he had formed at his own expense, and which was now enriched by donations that he had received from abroad. The offer was accepted, and the collection is now exhibited in accordance with the views which directed its formation.

The articles forming the Economic Museum are classified under the following heads:—

- Class I. BUILDING DESIGNS. Models, drawings, and plans, showing the exterior and interior arrangements of dwellings and buildings of every description, existing or proposed to be constructed for the use or benefit of the working classes.
- II. MATERIALS for building and household purposes.
- III. FITTINGS, FURNITURE, and HOUSEHOLD UTENSILS.
- IV. FABRICS and CLOTHING.
- V. FOOD, FUEL, and other HOUSEHOLD STORES.
- VI. SANITARY DEPARTMENT.
- VII. EDUCATIONAL DEPARTMENT.
- VIII. MISCELLANEOUS ARTICLES not referable to the foregoing classes.
- IX. THE ECONOMIC LIBRARY.

The special objects which have been held in view during the formation of the Economic Collection may be enumerated as follows, and will be seen to embrace everything that concerns the well-being of the working classes:—

I. To collect at home and obtain from abroad, and to exhibit with explanatory labels, in the manner most convenient for inspection, specimens of furniture, household utensils, clothing, food, and, in short, of every article or contrivance which, from its cheapness, combined with good quality, its convenience, its genuineness, or its conduciveness to health, may be deemed likely to promote the comfort of the working classes in Great Britain or the Colonies.

II. To display in series or groups all articles of common use; showing by instructional labels, diagrams, coloured drawings, &c., how they are obtained or prepared, imparting other elements of useful knowledge, and referring for fuller illustrations to such institutions as the Geological Museum in Jermyn-street, the Botanical Museum at Kew, or other sources of information which may be within reach.

III. To teach the working classes how to distinguish the relative qualities of the articles used by them, such as genuineness, wholesomeness, durability, &c., and consequent relative value; so that they may be guided to lay out their money to the best advantage, and be guarded against adulteration and fraud.

IV. To show by models, drawings, and working plans, accompanied with estimates, results, &c., how architects, builders, and benevolent capitalists may, with a prospect of a good return for their capital or their labour, raise improved habitations for the working classes in town or country, or renovate with advantage existing dwellings. Also, how the arrangements of benevolent establishments of every description may be economically improved.

V. To promote improved contrivances for ventilation, sewerage, and other sanitary purposes, cheap medical and surgical appliances, and means for preventing or alleviating the accidents, injuries, and diseases which attach to various industrial occupations.

VI. To collect in a library attached to the Museum publications and documents required for completing the information given on the labels, concerning the various articles displayed in the Museum; or which may be useful for reference to the working classes, as bearing on their household economy, their earnings and expenditure, their habits, wants, and resources; and likewise the laws which specially affect them and the institutions established for their benefit.

VII. To constitute the Economic Museum a medium for the interchange between Great Britain and other countries of inventions, contrivances, publications, and authentic information, bearing on the physical and intellectual improvement of the people.

SOUTH KENSINGTON MUSEUM.—This Museum, containing Pictures, Sculpture, Architecture, Building Materials, Ornamental Art, Educational Collections, Patented Inventions, and Products of the Animal Kingdom, will be opened to the Public on Wednesday, the 24th of June, and continue open daily from Ten to Four.

For the instruction and recreation of persons working in the day-time, the Museum will be lighted up every Monday and Thursday Evening from Seven to Ten.

On Monday, Tuesday, and Saturday, Admission Free. On Wednesday, Thursday, and Friday, being Students' days, 6d. each person.

By Order of the Committee of Council on Education.

COMMITTEE OF COUNCIL ON EDUCATION, South Kensington, London, W.

I. To aid all classes of the public in carrying out the work of National Education, and especially those engaged in teaching, the Lords of the Committee on Education have arranged to establish at the new Buildings at South Kensington, a Museum which will exhibit, under a proper classification, all important books, diagrams, illustrations and apparatus connected with Education, already in use or which may be published from time to time, either at home or abroad.

II. It is proposed that the Museum shall be opened to the public this Spring. The public will be admitted free to the Museum as a public exhibition on certain days of the week; and on other days, which will be reserved for Students, opportunity will be given to examine and consult the objects.

III. The objects exhibited at Saint Martin's Hall in 1854, which were presented to the Society of Arts, and by that Society given to the Education Board in order to found a Museum, will form part of the Educational Museum. The producers of apparatus, books, diagrams, maps, &c., used in

teaching will have the privilege—subject to certain regulations—of placing their publications and productions in the Museum, and thus making them known to the public. A Catalogue will be prepared, which will contain the Price Lists which Exhibitors may furnish for insertion.

IV. The books and objects will be grouped under the following divisions:—

1. SCHOOL BUILDINGS and FITTINGS, Forms, Desks, Slates, Plans, Models, &c.
2. GENERAL EDUCATION, including Reading, Writing, Grammar, Arithmetic, Mathematics, Foreign Languages, and Histories.
3. DRAWING and the FINE ARTS.
4. MUSIC.
5. HOUSEHOLD ECONOMY.
6. GEOGRAPHY and ASTRONOMY.
7. NATURAL HISTORY, including Geology, Mineralogy, Botany, Zoology, and Physiology.
8. CHEMISTRY.
9. PHYSICS.
10. MECHANICS.
11. APPARATUS for teaching persons of deficient faculties.—*a.* Persons physically deficient, such as the deaf, dumb, and blind.
b. Persons mentally deficient, such as idiots, imbeciles, and the insane.
12. PHYSICAL TRAINING, or means for promoting the health of the body.

V. In organizing the Museum, the Committee on Education hope to have the co-operation of all who are interested in the object.

Books, diagrams, maps, apparatus, &c., intended for the Museum, may be addressed to the Secretary of the Department of Science and Art, Cromwell Gardens, South Kensington, London (W.), care of Mr. Richard Thompson, Superintendent of the Museum.

COMMITTEE OF COUNCIL ON EDUCATION, South Kensington, London, W.

Regulations for the guidance of Contributors to

the Educational Museum:—1. The Museum will be open free to the Public, on Mondays, Tuesdays, and Saturdays; and on Wednesdays, Thursdays, and Fridays, to Students and the Public generally, on payment of 6d. each, or a subscription of 10s. a year or 5s. a quarter, payable in advance.

2. Contributions forwarded for exhibition will be classified and arranged by the Officers of the Museum.

3. Exhibitors will be requested to attach descriptive labels, giving the names, uses, &c., to their contributions; the size and form of such label to be hereafter determined.

4. It is desirable that the usual retail price should be distinctly marked on all articles sent for exhibition.

5. As it is the wish of the Committee on Education, and the evident interest of exhibitors, that the Museum should at all times represent the then existing state of Educational appliances, every facility will be given for the introduction of new inventions, books, diagrams, &c., relative to Education.

6. Books, and other educational appliances out of date, or the utility of which may have been superseded, or articles that may have become injured, may be removed or replaced at the option of the Exhibitor.

7. To prevent confusion, and the possibility of articles being removed by persons not properly authorized by the Exhibitor, due notice in writing of the intention to remove articles must be given, and no book or object is to be removed until it has been exhibited at least twelve months.

8. In order to protect the property of Exhibitors, no article will be allowed to be removed from the Museum without a written authority from the Superintendent.

9. On Wednesdays, Thursdays, and Fridays, the books and other objects in the Museum will be open to Students and to the Public for inspection and study, under such regulations as are usually found convenient in a Public Library.

10. A Catalogue will from time to time be pub-

lished, so as to keep pace as much as possible with the additions to the Museum, and the withdrawals from it.

11. Exhibitors desirous of advertising in the Catalogue, may send their Prospectuses, Illustrations, Price Lists, &c., 1000 copies at a time, and printed in demy 8vo., so that they may be bound up in the Catalogue. The binding will be free of cost to the Exhibitor; but Exhibitors will bear any depreciation in the value of the objects from their use by visitors.

12. All contributions forwarded to the Museum, to be addressed to the Secretary of the Department of Science and Art, Cromwell Gardens, South Kensington, care of Richard A. Thompson, Esq., Superintendent of the Museum.

COMMITTEE OF COUNCIL ON EDUCATION. ART-DIVISION. MINUTE.

ELEMENTARY DRAWING.—At Cromwell Gardens, South Kensington, 5th March, 1857.

The Lords of the Committee of Privy Council on Education having resolved, by their Minute of 24th February, 1857 (a copy of which is appended), that all teachers who hold certificates of merit and are under inspection, and who pass satisfactory examinations in the following branches of drawing, viz.:

- a. Freehand £2
- b. Linear Geometry 1
- c. Linear Perspective 1
- d. Model and Object Drawing 1

shall receive annually the sums attached to such subjects, on condition of teaching drawing satisfactorily in their schools;—

Resolved further:—That the same advantages shall be extended to other schoolmasters and mistresses of schools for the poor, not under inspection of the Committee of Council on Education; and that the Department of Science and Art shall make similar payments to all those schoolmasters and mistresses who take certificates of the second grade, and who send their students for examination in drawing to the annual examinations held in the several schools of art throughout the country.

ELEMENTARY DRAWING.—At the Council Chamber, Whitehall (the 24th day of February, 1857), by the Right Honourable the Lords of the Committee of Her Majesty's Most Honourable Privy Council on Education.

Read:—A Minute by their Lordships, dated 26th January, 1854, for the encouragement of elementary drawing:—

Resolved:—To cancel that Minute; and, in lieu thereof, to provide as follows:—

1. Pupil-teachers will be admitted to study and practise at any drawing schools in connection with the Department of Science and Art, at a cost to themselves of only half the ordinary fees payable for instruction.

2. Pupil-teachers, if attending such drawing schools, will not be required to perform an exercise in drawing at the annual examination of pupil-teachers before Her Majesty's Inspector, but will have another opportunity of being examined in connection with the drawing school itself, so as to obtain the prizes hereinafter mentioned.

3. Pupil-teachers, if not attending such drawing schools, will have an opportunity of performing an exercise in drawing at the annual examination of pupil-teachers before Her Majesty's Inspector; such exercise to be forwarded to the Committee of Council on Education, as part of the Inspector's report, and, after revision in the Department of Science and Art, to be of the same effect in obtaining prizes as if it had been performed in connection with the drawing school pursuant to the last preceding paragraph.

4. Pupil-teachers, if not attending such drawing schools, but permitted (by arrangements between the managers of the schools in which they are apprenticed and the master of any such drawing school) to be annually examined there instead of at the annual examination of pupil-teachers before Her Majesty's Inspector, may obtain the same prizes as are offered in the two preceding paragraphs.

5. A memorandum of full competency to give instruction in drawing will be recorded in favour of those candidates only who have successfully performed each of the five exercises enumerated in the Schedule No. 1.

6. Drawing exercises will continue to form part of the general examinations in December (in Scotland, June) of candidates for certificates of merit.

7. Teachers already holding certificates of merit, may either attend the December examinations at the training schools before Her Majesty's Inspectors, in order to perform the exercises in drawing, or they may make any arrangement which may be in their power for attendance at a drawing school

in connection with the Department of Science and Art, in order to be examined there. Their exercises, whether worked at the December examination or in connection with the drawing school, pass equally for revision to the Department of Science and Art; and it is matter of indifference whether the notice of success reaches the Committee of Council as part of the report upon the December examinations or at any other time.

The payments mentioned in the following paragraphs are confined to certified or registered teachers, and are independent of the prizes mentioned in Schedule No. 2.

8. Teachers conditionally entitled, as the holders of certificates of merit, to augmentation of salary, will receive, in addition to such augmentation, the following annual payments, according to the exercises (see Schedule No. 1) which they may be registered as having passed in drawing:—

- a. Freehand £2
- b. Linear Geometry 1
- c. Linear Perspective 1
- d. Model and Object Drawing 1

These several annual payments will be made only as incident to the Augmentation Grant, and will be subject therefore to all its conditions.

Registered teachers in charge of apprentices will receive the same payments as incident (when allowed) to their gratuity for the special instruction of such apprentices.

If it should be reported to the Committee of Council on Education, that undue preference were given to drawing over other necessary branches of elementary instruction, or that drawing were not made conducive to good writing, or that drawing itself were not properly taught, throughout the school, these payments would be liable to be withdrawn.

9. If a certificated or registered teacher with apprentices hold a memorandum of full competency in drawing, such teacher may (in addition to the sums mentioned in the last paragraph, and also in addition to the ordinary augmentation and gratuity) receive the sum of 1*l*. for every apprentice up to a maximum of 3*l*., who has been entirely instructed by such teacher in drawing, and who satisfies the Department of Science and Art with his (or her) annual progress in exercises graduated according to the scale in Schedule No. 1. As to the time and place of examination in such cases, see paragraphs 2 and 3, *supra*.

10. No student in training, and no acting teacher, in those cases where they are respectively required to pass the general examination before Her Majesty's Inspector as for the end of the first year, may obtain a memorandum of competency in more than two of the branches enumerated in Schedule No. 1 at the same time.

Candidates (whether students or teachers) of the second year are not subject to the last preceding limitation.

11. Candidates (whether apprentices, students, or teachers) will not be required to pass again any of the exercises for which they may already have obtained prizes; but each exercise as it is passed successfully, at whatever stage of their scholastic career, will be duly registered as so much gained towards the memorandum of full competency mentioned in paragraph 8, and, in the mean time, will bear the corresponding value as soon as the candidate has become a certificated or registered teacher.

SCHEDULE No. 1.—First year.—Drawing free-hand from flat examples.

Second year.—Linear geometry, by means of instruments.

Third year.—Linear perspective, by means of instruments, applied to geometrical figures plane and solid.

Fourth year.—Freehand drawing, and shading, from solid models.

Fifth year.—Freehand drawing, and shading, of natural forms and objects, from memory.

SCHEDULE No. 2.—The prizes will consist of books, materials, and instruments calculated to be of use to the successful candidates in their further progress. A certain liberty of choice will be accorded to the candidates themselves, who, with the exercises, will be furnished with a list of the prizes, from among which they may mark upon their own exercise the particular prize they would prefer to obtain for it, if successful.

The following is the list of the prizes:—

- 1. Box of mathematical instruments.
- 2. Box of colours.
- 3. Drawing-board, T square, and angles.
- 4. Burchett's Practical Geometry and Burchett's Perspective.
- 5. Wornum's Analysis of Ornament, and Lindley's School Botany.
- 6. Cotman's pencil landscapes.
- 7. Cotman's Sepia landscapes.
- 8. Case of implements and materials for chalk drawing.

BOOKS FOR THE USE OF SCHOOLS,

ISSUED UNDER THE AUTHORITY OF THE

DEPARTMENT OF SCIENCE AND ART.

1. **THE CHARACTERISTICS OF STYLES.** An Introduction to the Study of the History of Ornamental Art. By RALPH N. WORNUM. In royal 8vo., with numerous illustrations. 8s.

2. **BURCHETT'S PRACTICAL PERSPECTIVE.** The Substance of the Course of Lectures on Linear Perspective, delivered at, and forming a part of the Course of Instruction in the Training School, Marlborough House, and in the Schools of Art in connection with the Department of Science and Art. Post 8vo., with illustrations. 7s.

3. **BURCHETT'S PRACTICAL GEOMETRY.** The Course of Construction of Plane Geometrical Figures, used as a part of the Course of Instruction in the Training School, and in the Schools of Art in connection with the Department of Science and Art. With 137 Diagrams. Post 8vo. 5s.

4. **BURCHETT'S DEFINITIONS OF GEOMETRY.** An Introduction to the Construction of Plane Geometrical Figures, used as a part of the System of Instruction in the Government Schools of Practical Art. 24mo. sewed. 5d.

5. **DYCE'S ELEMENTARY OUTLINES OF ORNAMENT.** 50 Selected Plates, small folio, sewed. 5s.

6. **TEXT TO DYCE'S DRAWING-BOOK.** Fcap. 8vo. 6d.

7. **REDGRAVE'S MANUAL OF COLOUR.** WITH A CATECHISM. Prepared for the use of Students in the Department of Practical Art. 24mo. sewed. 9d.

8. **REDGRAVE ON THE NECESSITY OF PRINCIPLES IN TEACHING DESIGN.** Fcap. sewed. 6d.

9. **A SMALL DIAGRAM OF COLOUR.** Small folio. 9d.

10. **PRINCIPLES OF DECORATIVE ART.** Folio, sewed. 1s.

11. **LINDLEY'S SYMMETRY OF VEGETATION.** 8vo., sewed. 1s.

12. **AN ALPHABET OF COLOUR.** Reduced from the works of Field, Hay, Chevreuil. 4to., sewed. 3s.

13. **DIRECTIONS FOR INTRODUCING ELEMENTARY DRAWING IN SCHOOLS AND AMONG WORKMEN.** Published at the request of the Society of Arts. Small 4to., cloth. 4s. 6d.

CHAPMAN AND HALL, 193 PICCADILLY.

THE PRINCIPLES AND PRACTICE OF ART; Treating of Beauty of Form, Imitation, Composition, Light and Shade, Effect and Colour. By J. D. HARDING, Author of "Elementary Art," &c. With numerous Illustrations, Drawn and Engraved by the Author. Imperial 4to., cloth, 42s.; proofs on India paper, 52s.

A SERIES OF DIAGRAMS, Illustrative of the Principles of Mechanical Philosophy and their Application. Twenty-one large Plates, drawn on Stone by HENRY CHAPMAN, and printed in Colours by C. F. CHEFFINS, with Descriptive Letter-press. Under the Superintendence of the Society for the Diffusion of Useful Knowledge. One large folio vol., cloth, 52s. 6d.

SHARPE'S STUDENT'S ATLAS. With a Copious Index. 26 coloured Maps, selected from "Sharpe's Corresponding Atlas." Folio, half-bound, 21s.

LOWRY'S TABLE ATLAS. With a Copious Index. 100 coloured Maps, large 4to., half-bound, 12s.

OUTLINES OF THE HISTORY OF THE ENGLISH LANGUAGE. For the use of the Junior Classes in Colleges, and the Higher Classes in Schools. By GEORGE L. CRAIK, Professor of History, and of English Literature in Queen's College, Belfast. Small 8vo., cloth. 3s. 6d.

THE ENGLISH OF SHAKESPEARE; Illustrated in a Philological Commentary on his Tragedy of "Julius Caesar." By GEORGE LILLIE CRAIK, Professor of History and of English Literature in Queen's College, Belfast. In fcap. 8vo. 7s. 6d.

CHAPMAN AND HALL, 193 PICCADILLY.



GUIDE TO THE SOUTH KENSINGTON MUSEUM.

BY AUTHORITY.



No. 1.]

20TH JUNE, 1857.

[PRICE 1d.]

COMMITTEE OF COUNCIL ON EDUCATION.

(DEPARTMENT OF SCIENCE AND ART.)

The system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, Lord GRANVILLE is the President, and the Right Hon. W. COWPER, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Department of Science and Art, are to aid in the diffusion, among *all classes* of the community, of those principles of Science and Art which are calculated to advance the industrial interests of the country.

The history of this Department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established, under Mr. Poulett Thompson, President of the Board of Trade at Somerset House, having for its object the training of designers, who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result showed that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, the public felt that much for the improvement of public taste was still to be accomplished.

The Exhibition taught that art is the parent of design, and that design is the essence of successful manufactures; and the lesson was not thrown away. The result was an extension of the School of Design into the present Department of Science and Art, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Art of the whole people, and not a class merely, became the object of the new department. A nucleus of a permanent Museum of Works of Art was formed and deposited at Marlborough House, and now forms part of the various collections exhibited at South Kensington.

The special objects for which this Department of the Government is now organized are:—1. To train male and female teachers to give instruction in Art, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist Committees in the provinces desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the Central Museum, and books and engravings in the Central Library. 5. To circulate among the Schools of Art objects from the Museum, and books and engravings from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses, and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches.

1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; modelling, moulding, and casting. These classes include

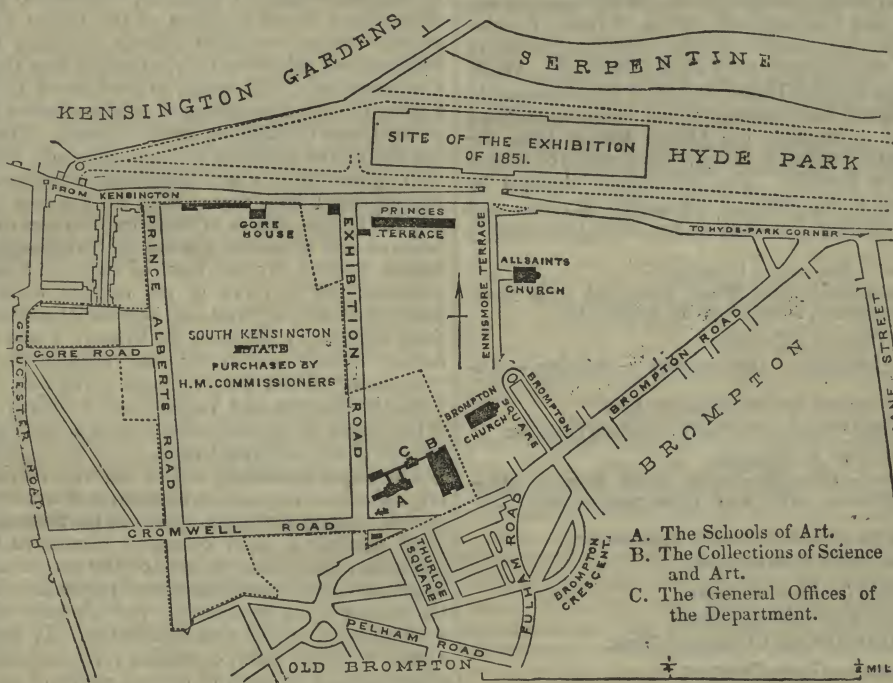
architectural and other ornaments, flowers, landscape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to stimulate students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify school-masters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present

B



- A. The Schools of Art.
- B. The Collections of Science and Art.
- C. The General Offices of the Department.

number sixty-five, and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 31,455, at an average expense of 16s. 2½d. per head. This result shows the success that has attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. per head. The Provincial Schools are all placed under the management of Local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The present buildings at South Kensington must be considered as only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected purposely by the Department to receive Mr. Sheepshanks' gift of pictures and drawings, while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed. The Library consists at present of upwards of 5,000 volumes and 100 portfolios of prints, drawings, &c., relating to ornamental manufactures and decorative art. It is emphatically a special Library, the object of which is to aid in every way the development of taste as applied to industrial Art.

The description of the contents of the Museum of Ornamental Art and the British Gallery of Fine Art will be found elsewhere.

The walls of each department of the Museum are painted a different colour, which alone will serve as a guide to the visitor. A Plan suspended opposite the entrance, and coloured in accordance with these divisions, may be consulted with advantage before the inspection of the Building is proceeded with.

THE MUSEUM OF ORNAMENTAL ART.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections.

Being enriched by daily acquisitions, the Museum remained open to the public at Marlborough House until February last, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were, in consequence, unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art will also be admitted in the new Museum. The collection is intended for the instruction of the public in decorative or ornamental art; and, with this object in view, the following classification has been provisionally adopted:—

DIVISION 1.—SCULPTURE, including—

Carvings, &c. in Marble, Alabaster, Stone, Wood, Ivory, and other Materials.—Art-bronzes.—Terra-cottas and Models in Wax, Plaster, &c.

DIVISION 2.—PAINTING.

Wall-decoration. — Paper-hangings. — Illuminations. — Printing. — Designs, &c.

DIVISION 3.—GLYPHIC AND NUMISMATIC ART.

Cameos and Intaglios in Hard Stones and in Shell.—Medals, Seals, &c.

DIVISION 4.—MOSAICS.

Mosaics of Calcareous Stones.—*Pietra dura* work.—Glass Mosaics.—*Marqueterie*.—*Intarsialura*.—*Parquetage*.—*Buhl* and *Piqué* work.—Straw Mosaic, &c.

DIVISION 5.—FURNITURE AND GENERAL UPHOLSTERY.

DIVISION 6.—BASKET-WORK.

DIVISION 7.—LEATHER-WORK.

Stamped work.—Bookbinding.

DIVISION 8.—JAPANNED OR LACQUERED WORK.

DIVISION 9.—GLASS PAINTING.

DIVISION 10.—GLASS MANUFACTURES.

DIVISION 11.—ENAMELS.

DIVISION 12.—POTTERY.

DIVISION 13.—WORKS IN METAL.

Wrought, Cast, and Stamped works in general.—Chasing, Engraving, Etching, &c.—Instruments and Utensils.—Locksmiths' works.—Goldsmiths' works.—*Damasquinerie* or Inlaying.—*Niello* work.

DIVISION 14.—ARMS, ARMOUR, AND ACCOUTREMENTS.

DIVISION 15.—WATCH AND CLOCK WORK.

DIVISION 16.—JEWELLERY.

Personal Ornaments.—Objects in precious materials.

DIVISION 17.—TEXTILE FABRICS.

Costumes and Garment Tissues.—Lace.—Embroidery.—Carpets.—Hangings.—Woven Fabrics in Grass, Straw, &c.

This classification will, however, undergo revision, and the Museum

is intended henceforth to include other categories of works of art, not as yet represented in our national collections.

At the present time only a small proportion of the collection of original specimens, which now numbers upwards of 4,000 objects, can be exhibited. The reasons for this deficiency are, that a selection consisting of 1,000 specimens, including the entire acquisitions from the Bernal collection, has been sent to the Manchester Art-treasures Exhibition; that a further instalment of several hundred objects in every class has, for the last three years, been circulated for exhibition in the various provincial towns in which schools of art are established; * and that, lastly, it has been decided to await the completion of the new fire-proof rooms behind the present building, and under the Sheepshanks' Gallery, in order to avoid the risk of exposing many rare and valuable objects in the iron building. The collection of original specimens now exhibited, consists, therefore, mainly of the bulkier objects of furniture, &c. &c., and of works of modern origin, purchased from the Paris Exhibition of 1855, which, from want of space at Marlborough House, have not yet been seen by the public. But, on the other hand, the extensive series of reproductions, consisting of plaster-casts, electrotype copies, coloured drawings, engravings, &c., not hitherto exhibited, are now classified and arranged.

The west corridor is mainly occupied by the latter class of works; and with these the brief description of the various collections here proposed to be given will be commenced, the specimens being among the first objects seen by the visitor on entering the building—beginning with the collection illustrative of architectural ornament, which consists of a series of many hundred plaster casts, moulded from details of ancient edifices, or from fragments preserved in museums. The first, second, and third bays or courts, formed by projecting screens, contain examples in the antique Greek and Roman styles, and a number of models, being accurate restorations to a scale, of celebrated buildings, accompany them. On the pedestals of the latter are hung photographs, which represent these buildings in their actual state of ruin and dilapidation. These models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays.

On the screens on the right hand, opposite the casts, and corresponding as to date, style, &c., are hung drawings, engravings, and photographs, illustrative of architecture and ornament.

The collection of architectural casts is contained in the gallery above this corridor; the extensive series of Mediæval specimens, belonging to the Architectural Museum, are described hereafter.

The renaissance casts are accompanied, on the wall opposite to them, by elaborate coloured drawings, illustrating painted mural decoration chiefly from fresco paintings of the Italian cinque-cento period. The greater number represent ceilings and wall compartments of various churches and palaces in Italy, executed from the original frescos; and as a continuation of this series, in the Central Hall (North), will be found a series of copies, in distemper, of the pilasters and ceiling compartments of the loggia of Raffaele in the Vatican. These last copies are of the full size of the originals, and are especially valuable from the fact, that the originals are in a very dilapidated condition, and are rapidly becoming invisible: they were copied on the spot by Italian artists. Two original designs, drawn in bistre by Giovanni da Udine—one of which is believed also to contain a sketch or first thought for one of the historical lunette subjects, by the hand of Raffaele himself—are hung near the pilasters; and also two of the original cartoons for portions of the pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. Coloured engravings by Raffaele Morghen and Volpato, and a photograph showing the position of the loggia on the external elevation of the Vatican, complete the illustrations of this celebrated work.

The upper (northern) end of the west corridor also contains series of original ancient engravings, illustrative of architecture, pure ornament, designs for manufactures, &c. chiefly of the fifteenth and sixteenth centuries. Next succeeds a small collection illustrative of the history of wood engraving, the greater number of the specimens being the gift of John Thompson, Esq., superintendent of the female class for wood engraving in the schools of the department; and this collection is mainly intended as a compliment to the class in question. In the corridor also is placed a series of glazed cases, containing reproductions, chiefly by means of the electro-deposit process, of original works of art in the section of goldsmiths' work, decorative arms, &c., part being from objects preserved in this Museum, and part from the collections of the Louvre, the Musée de Cluny, and the Musée d'Artillerie, in Paris; these copies having been obtained by permission of the French Government. Here there also will be found a series of coloured photographs, representing some of the most important works of art in the Louvre, and other French collections, such as Limoges enamels, crystal gold-mounted cups, and vases, ivories, &c.†

The series of original objects now exhibited, as we have said, is for the

* During this period this collection has been temporarily exhibited for periods varying from four to six weeks in fourteen towns, and the entire number of visitors has been about 110,000.

† Copies of photographs, and of all reproductions, both in metal, plaster, &c., may be obtained from the several persons by whom they have been produced, at prices regulated by the Department, and subject to the published rules.

present of limited extent. Two central stands or tables are placed in this part of the corridor; on one of them is arranged a collection of works of art-manufacture, chiefly porcelain, from the Royal Manufactory of Sevres, purchased from the Paris Universal Exhibition of 1855; and the corresponding platform contains similar specimens of English origin, also in great part purchased on the same occasion: the products of the manufactory of Messrs. Minton and Co., especially the revivals of the Italian majolica ware by that firm, are here the most notable objects. A large jardinière or flower-stand for a conservatory, should be remarked as one of the most important specimens of the ceramic art ever produced in this country. The windows at the end of the corridor are filled with specimens of ancient and modern painted glass; this collection, comprising many specimens of great rarity and beauty, especially a large window, in three divisions, of the 15th century, said to have been originally brought from Winchester College. The original specimens are accompanied by a collection of framed drawings and coloured engravings of painted glass, amongst which should be specially noticed a series of drawings or cartoons for heraldic window-glass, executed by ancient artists of the school of Basle: these are chiefly of the 16th century.

The Central Hall (North) is entirely occupied by the larger objects formerly exhibited at Marlborough House, chiefly in the class of furniture. The copies from the frescos of the loggia of Raffaele, hung round the walls, have been already alluded to: these ought more properly to have followed in sequence with the rest of the specimens illustrative of mural decoration placed in the corridor; but the height of the pilasters would not allow of their being so placed. For the same reason the colossal statue of David by Michael Angelo (plaster cast) has been unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will, for the first time, enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it. These models were purchased by Government three years ago, and have been already exhibited at Marlborough House.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffers of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other is carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. And the visitor will notice several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c.; and also the bronze globe clock, in the centre of the hall, which is the largest and most effective specimen of a very numerous series of decorative clocks, timepieces, watches, &c., not yet exhibited.

At the upper part of the east corridor, a division or court is appropriated to specimens of ornamental art manufactures in various categories, —especially rich Indian tissues—Chinese and Japanese porcelain and lacquered work, decorative arms, bronzes, objects in marqueterie, damascene work, &c. The original specimens are accompanied by a series of coloured drawings, illustrative of oriental art generally.

It is intended that every specimen should, as soon as possible, be accompanied by a descriptive label, containing the name, date, and all other details of the object judged necessary. The rapidity with which the collection has been arranged has not admitted of this being yet carried out.

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the Iron Building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are principally *School Buildings and Fittings, General Education, Drawing and the Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanics, Apparatus for Teaching the Deaf and Dumb, Idiots, &c., and Physical Training.*

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the prices of the specimens, and where they can be obtained—enabling them to compare one specimen with another, and to select that which may best suit their requirements. It has also been an object, in labelling the speci-

mens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Patents, or the south end of the building, the first division is the Mechanical, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall, the right hand recess, and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics and pneumatics). There is also a large collection of French apparatus, the property of the Department. In this class, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thornethwaite's may be mentioned as the cheapest in the collection. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thornethwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case. In the next recess, geography and astronomy, is a large collection of maps and astronomical diagrams, some globes, and some orreries by Newton. In the nave, opposite, stands the Astronomer Royal's model of the Greenwich transit circle, to which we shall return presently.

In the Botanical Division, Prof. Henslow contributes a valuable collection of botanical specimens, a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art. The Entomological Society contributes a collection of entomological specimens adapted for instruction; Prof. Tennant a similar collection, illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The last recess on this side, together with the end wall and the two opposite recesses, is devoted to drawing and the fine arts. In this the Department is the principal contributor, exhibiting the casts and examples used in the art-schools, and the drawing-copies supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the Greek originals; and one of Michael Angelo's Slaves, designed for the monument of Popé Julius II. They are from Sauvage of Paris.

Proceeding down the left-hand side of the Museum, beyond the Art-division, the visitor reaches the recesses, containing objects of Household Economy (illustrated more fully by Mr. Twining, in the East Gallery), apparatus for teaching music, and that for the deaf and dumb, &c.; and, opposite, in glass cases, examples of object-lessons sent by the Home and Colonial, the School, and the British and Foreign, Societies, and by Meyer, and specimens of instructive toys, among which the kinder-garten may be especially mentioned. The upright case containing the latter, with two others placed near it, are curious, as being constructed from designs by Prof. Semper to illustrate all the leading varieties of the ornamental woods of Australia.

The next recess contains the miscellaneous collection brought together under the head of General Education, in which a great proportion of the Library is placed, and beyond, in the last recess and the space in front of it, are placed the models and examples of school-buildings and fittings, including patterns of the fittings sanctioned by the Committee of Council, and a model (the most complete in the collection) of Lord Granville's schools at Shelton, Staffordshire.

The Educational Library numbers already about 5,000 volumes, which are distributed, in their several recesses, under the classified divisions. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. Of these about 400 volumes are from France, about the same number from Germany, about half as many from Denmark and Holland, a few from Malta, about 100 published by the Egyptian government, and presented by it to the Commissioners for the Exhibition of 1851, and a considerable number from the New York Board of Education.

In a collection intended to embrace so large a subject many will think some of its contents out of place. But this, on the contrary, illustrates not only the importance of national instruction, but its great range. The Astronomer Royal's great model of the Transit Instrument at Greenwich, which was constructed under his superintendence for the Government, and exhibited in Paris in 1855, may well illustrate the extent of the science of astronomy, as contrasted with the elementary series exhibited under the division of Astronomy. Mr. Airy has kindly written the following account of the uses of the instrument, the finest in the world, for the information of visitors to this Museum:—

The transit circle is one of those instruments which is intended, not for gazing at the heavenly bodies, but for determining the apparent places of the sun, the moon, planets, comets, and moveable bodies generally, as well as the places of stars hitherto unregistered, among the principal fixed stars.

Its use will be best understood by considering what must be done with a common celestial globe to effect the same purpose. Suppose that the globe is "rectified" in the usual way, and suppose that any small star, whose position we desire to settle, is brought to the brazen meridian. By means of the figures upon the brazen meridian we see what is the "angular distance of the star from the celestial north pole," or what is the "angular distance of the star from the celestial equator" (called "declination"), or what is the "angular elevation of the star above the south horizon, when the star is passing the meridian." These, though they are different measures, all amount to the same thing, and any one of them will answer that part of our purpose. But they are not sufficient to settle the place of

the star, because they will apply equally well to *all* the stars which lie in that circle round the globe which passes under the same point of the brazen meridian when the globe is turned round. It will be necessary, therefore, to have means of determining in *what part of that circle* the star lies. This is done by the following process:—

The whole frame of the heavens appears to turn round us in twenty-four sidereal hours. Suppose that we turn the celestial globe in the same manner, and suppose that we note the time by a clock (showing sidereal time) when a principal fixed star passes under the brazen meridian, and that we also note the time when the small star in question passes under the brazen meridian, and suppose that we find that the small star passes later by one hour than the principal star; then we know that the globe must have been turned one twenty-fourth part of its whole revolution between the passage of the principal star and the passage of the small star in question. (And so we should have different proportions of a whole revolution, according to the different intervals between the times of passage of the two stars.) Then, to instruct another person to lay down the place of that star upon another globe, we should say, "Bring the principal star to the brazen meridian, then turn the globe one twenty-fourth round, then take that point of the brazen meridian whose angular distance from the celestial north pole is a certain number of degrees: under that point is the place of the star in question."

Now the movement of the telescope of the transit circle corresponds exactly to the brazen meridian. The tube of the telescope is very strong, and very firmly connected with its axis; and the pivots of this axis turn in solid bearings within two massive stone piers; and therefore the telescope cannot be turned in all directions, but can be turned round its axis; and, as the axis is made truly horizontal, and placed truly East-and-West, the success of the telescope corresponds exactly with the line of the brazen meridian of the globe. So that, if an observer applies his eye to the eye-end of the telescope, and turns it to different positions, he can see the different stars which lie at one time under the length of the brazen meridian of the globe.

The instrument must be used in conjunction with a clock, exactly in the same way which has been described for the globe. The observer must apply his eye to the eye-end of the telescope, and must note the clock-time when a principal star passes; and must in a similar manner note the clock-time when the small star (or moon, or planet, or whatever it may be) passes; and the difference between these times tells how much the heavens have revolved between their two passages of the meridian. There are various contrivances of wires visible in the inside of the telescope, which tend greatly to increase the accuracy of the determination, but which it is difficult to explain, except to a person who has had some practice in observation.

Still, to complete the resemblance of the two methods, it is necessary to show how the instrument can give the same measure of degrees of "angular distance from the north pole." The circle which answers this purpose in the transit circle is not fixed (as the brazen meridian), but is attached to the telescope, and turns with it; and its graduations are viewed through holes which are pierced through one of the stone piers. In this manner it gives exactly the same information as to the angular distance of the star from the celestial north pole [or rather of the angular distance of the position of the telescope when pointed at the star, from the position when it points to the celestial pole; which amounts to the same thing] which is given by the brazen meridian of the globe. There are various contrivances of microscopes, wires moved by screws (called *micrometers*), troughs of quicksilver, &c., whose utility cannot well be explained in a popular account.

There are likewise two telescopes on detached piers, called "collimators," of which the use cannot well be explained here. But all these are described in the detailed account which is fixed to the pier.

The principles of observation explained above have long been known to astronomers, and have been employed for many years in the fundamental observations of most observatories. The chief merit of the Greenwich transit circle is, that it is able to carry an object-glass of larger diameter than has hitherto been mounted in meridional instruments, and that it gives great facility for examination of its defects and its errors of position. In its optical power, its accuracy, and its convenience for observation, it has no equal in Europe.

THE COMMISSIONERS OF PATENTS' MUSEUM.

THIS Museum, the southernmost in the ground floor of the Iron Building, consists of a selection from the models in the possession of the Commissioners of Patents, with the addition of others from various contributors, ranging from the year 1787 to the present day, and a complete set of their publications, consisting of several hundred volumes of specimens and drawings of specifications of patents from 1617 to the most recent filed under the new law.

The aim of the Commissioners in forming this Museum has been, in the first place, to exhibit and illustrate the progress of inventions, such as that of the steam-engine, which may be available for the use of the mechanic and for the instruction of the public; and in the second, to open a library of all the specifications of patents since the first entered in 1617, which as being commodiously situate, and well illustrated by the models exhibited, may leave all who desire information on this important subject nothing to desire.

The illustrations of the progress of the steam-engine, already adverted to, are the most complete, as they are the most important of the inventions here illustrated. In the centre of the open part of the collection, stands Symington's engine, constructed in 1788. In that year, the engine, mounted in a frame, was placed upon the deck of a double pleasure boat, 25 feet long and 7 feet broad, and connected with two paddle-wheels, one forward and the other abaft the engine, in the space between the two hulls of the double boat, propelled the vessel along Dalswinton Lake at the rate of 5 miles an hour. It is of the class known in the early history of steam machinery as the "atmospheric engine," in

which the piston is raised by the action of steam, and then on a vacuum being produced beneath, by the condensation of the steam, it is forced down again by the pressure of the atmosphere. Before that time, numerous projects had been proposed and a few abortive attempts had been made to propel vessels of steam power, commencing with an experiment said to have been made in the year 1543; but the whole of the projects and experiments previously to the application of this engine had proved valueless for any practical use. The result of the experiments with this engine and with a larger one subsequently made on the same plan demonstrated to Symington that a more simple arrangement of the part forming a steam-engine was required before steam power could be applied practically to navigation; and in 1801 Symington being employed by Lord Dundas to construct a steam-boat, availed himself of the great improvements recently made in the steam-engine by Watt and others, and constructed an improved engine in combination with a boat and paddle-wheel, on the plan which is now generally adopted. This boat, called the "Charlotte Dundas," was the first practical steam-boat.

It is curious to compare this engine with the paddle-wheel engines of the "Great Eastern," of which a beautiful model, No. 12, is exhibited. The illustrations of steam navigation embrace also a model of a vessel fitted with a screw-propeller, by T. P. Smith (No. 44), the practical inventor of the screw; a very early screw-propeller (No. 43); a pair of direct-action marine engines (No. 39); four varying-pitch screws by Mr. Bennett Woodcroft (Nos. 36, 37, 38, and 39); an increasing-pitch screw by the same, and some half-dozen models of engines by Bodmer.

Among the miscellaneous models, we may particularize an excellent model of a conical flour-mill, exhibited by H.R.H. Prince Albert (No. 19); a good model of a machine for forging, drawing, &c., spindles, rollers, &c. (No. 29); and a very interesting one of a paper-making machine, from the pulp vats to the reels on which the finished paper is rolled.

Each model is labelled with a short account of its construction and patentee; and portraits of eminent engineers and mechanists, principally patentees, are hung on the walls.

THE ARCHITECTURAL MUSEUM.

THE Architectural Museum was founded in the year 1851, in Cannon Row, Westminster, as the nucleus of a NATIONAL MUSEUM OF ARCHITECTURAL SCIENCE AND ART.

The whole of the Collection was removed to the South Kensington Museum in March and April, 1857, where it now occupies the West Gallery of the Iron Building.

The objects of the Museum are to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all Countries and Times. Its direct object is to improve and perfect the *art workmanship* of the present time.

To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of complete architectural works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. The whole range of Gothic Art from those countries where it has been practised is more or less represented by casts and specimens. Arrangements are also now being made for the complete classification in the new Museum, in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now a number of fine examples in the Museum. A collection of casts from Natural Foliage &c. is in course of formation, to afford opportunities for the study of the ornamental art of past ages side by side with Nature. To casts and specimens are added, as opportunities offer, Photographs, Drawings, and Engravings of Architectural Works, the photograph or engraving giving a view of the whole structure, the casts giving the detail. To these have been added Models of Buildings. The various collections now number upwards of 7000 specimens.

Courses of Lectures will be delivered during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to Artist-workmen.

Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day.

As a means of extending the usefulness of the Institution, Honorary Local Secretaries are being appointed in the more important towns in the kingdom.

Before detailing the principal objects in the Gallery, it may be useful to give the eras of English and French Gothic.

English Romanesque	1066	to	1189
Early English Gothic	1189		1272
Middle English Gothic	1272		1377
Late English Gothic	1377		1546

French Romanesque	circa	950	to c.	1050
French Transition		1050		1150
Early French Gothic		1150		1250
Middle, or Secondary, French Gothic		1250		1400
Late French Gothic, or Flamboyant		1400		1550

The specimens are described in the following Synopsis in the order in which they are seen by a visitor entering the Gallery by the south-west staircase, walking down the centre avenue of the Museum, and then

turning to the head of the stairs, and going round the side-avenues from left to right.

The Egyptian, Greek, and Roman examples of Architecture, are for the present arranged in the room at the foot of the staircase leading to the gallery of Gothic Architecture, and consist chiefly of examples from the Parthenon, and Temple of Jupiter Tonans, Rome.

STAIRCASE.

Foot of South-West Staircase.

Three Statues of Royal Saints, from Westminster Hall.

Head of Staircase.

1 Window, from a Church in York.

To the right of Staircase.

2 Doorway, from Barfreston Church, Kent.

GALLERY.

Centre Avenue.

3 Font, from Winchester Cathedral.

Font, from East Meon Church.

Screens (A A).

4, 4 The Lower Portions of the North-east Doorway of the Cathedral of Notre Dame, Paris.

5 Three Panels from the "Sepulchre," Lincoln Cathedral.

6 Fragment of a Column in Purbeck Marble, from the Chapter House, Salisbury.

7 Effigy of King Edward III., from Westminster Abbey.

8 Column from the South Transept, Westminster Abbey.

9 Effigy of King Henry III., from Westminster Abbey.

10 A Fragment of a Font.

Screen (B).

11 A Bay from the Sanctuary of the Cathedral of Notre Dame, Paris.

12, 12 On either side, two Figures of Apostles, from the Sainte Chapelle, Paris, and details from the same Chapel.

13 Effigy of Queen Eleanor, from Westminster Abbey.

The Glass Case contains Casts from Stone, Wood, Metal-work, Ivory, &c., not yet arranged.

Table (A).

On this Table are Models of Windsor Castle, and the Castle of Saxe Coburg Gotha, exhibited by Her Majesty.

Screen (C).

14 Two Canopies, from the Stalls of St. Mary's Church, Lancaster, originally in a Church in France.

15 A Bay from the High Altar Screen, Winchester Cathedral.

16 A Figure of the Virgin, from the Cathedral of Notre Dame, Paris.

17 A Series of four Bosses, from the Church of St. Mary's, Lancaster.

18 The Effigies of King Richard the Second and his Queen, from Westminster Abbey.

19 The Effigies on an Altar Tomb, of Talbot, Earl of Shrewsbury, his Son, and Wife.

20 Monumental Slab from Bredon Church.

Screen (D).

Three Panels from the Gates of the Baptistery, Florence, by Lorenzo Ghiberti, with portions of the Architrave, &c.

On this Screen, also, are a series of Casts from Natural Leaves.

The smaller Panels are the Competition Panels, by Lorenzo Ghiberti and Jacopo della Quercia of Siena, for the Gates of the Baptistery, and—

Four Panels from the Gates of the Baptistery, Florence, by Andrea Pisano, representing the Life of John the Baptist.

21 Panel representing the Creation of Adam and Eve—the Eating of the Forbidden Fruit—and the Expulsion from Paradise.

22 Panel representing the Visitation of the Three Angels to Abraham in the Valley of Mamre—the Sacrifice of Isaac.

23 Panel representing Noah leaving the Ark with his Family—Offering a Sacrifice—Planting the Vine—his Drunkenness—his Cursing Ham—and Blessing Shem and Japheth.

The above are 3 of the 10 panels in bronze of the third door in the Baptistery at Florence, executed by Lorenzo Ghiberti, which took the place of the first by Andrea Pisano at the principal or central entrance, that by Pisano being moved to a side entrance. A cast of these gates entire is placed at the north end of the building beyond the Sculpture Gallery.

24 Panel from the Architrave round the Doorway.

The architrave, also in bronze, is enriched with festoons of fruit and flowers with birds and animals. According to the ancient register of expenditure, this door was commenced in the year 1424, and completed on the 11th of February, 1456.

25 Panel representing the Birth of John the Baptist.

26 Panel representing the Burial of John the Baptist.

27 Panel representing an Emblematical Figure of Faith.

28 Panel representing an Emblematical Figure of Hope.

These four bas-reliefs are from the south door of the Baptistery of Florence, cast in bronze (according to the inscription on the door) by Andrea Pisano, from a design by Giotto, in the year 1330. This door was completed in 8 years; it was originally placed in the central doorway of the church and there remained, until Lorenzo Ghiberti executed that which is now in its place.

29 The Competition Panel by Lorenzo Ghiberti, for the New Testament Gates of the Baptistery at Florence.

30 The Competition Panel by Jacopo della Quercia of Siena, for the same Gates.

The number of competitors for this work was seven, three Florentines and four Tuscans. Each artist received a sum of money, and it was commanded that within a year each should produce a story in bronze, as a specimen of his powers, all to be of the same size. The candidates for this work were Filippo di Ser Brunellesco, Donato, and Lorenzo di Bartoluccio, who were Florentines, with Jacopo della Quercia of Siena; Niccolò d'Azezzo, his disciple; Francesco di Valdambrina, and Simone da Colle. Lorenzo Ghiberti, whose work was unanimously pronounced the best, at that time was scarcely twenty years old. He was born in the year 1381, and died in 1455.

Screen (E).

31 In front of this Screen is the Statue of Moses by Michael Angelo.

Screen (F).—East Side of Room.

Four Panels from the Gates of the Baptistery, Florence, by Lorenzo Ghiberti.

32 Panel representing the Betrayal of Christ.

33 Panel representing the Crucifixion with the Virgin Mary and St. John the Evangelist at the Foot of the Cross.

34 Panel representing St. Mark writing his Gospel.

35 Panel

Head from the Framework of the Door.

The number of stories on these doors is twenty, and the arrangement is similar to that adapted by Andrea Pisano in the construction of the first door in 1330, designed by Giotto; the subjects are taken from the New Testament, and thus the name New Testament Gates, by which they are distinguished from those previously executed by Pisano, and those subsequently by Ghiberti himself. Beneath these stories, in eight similar compartments, are figures of the four Evangelists with the four Doctors of the church. The framework enclosing each picture is enriched with foliage, and on each angle is a male or female head in full relief, purporting to represent the Prophets and Sybils.

On this Screen are a series of modern carvings on stone, the results of Prizes annually offered by the Committee of the Architectural Museum to Artist-workmen.

On this Screen are also a series of Casts from Natural Leaves.

36 A portion of the Effigy of a Bishop from the Cathedral, Gloucester.

36a Column from St. Alban's Abbey Church.

37 Font from Patrickton Church, Yorkshire.

38, 39 Part of the Effigy of King Edward the Second, Gloucester Cathedral, and the Canopy from a Monument.

Screen (G).

40 Finial from Bolton Abbey.

41 Canopy from the Monument of Bishop Acquabianca, Hereford Cathedral.

42 Canopy from the High Altar Screen, St. Alban's Abbey Church.

43 Statue of King Edward I., from the South Porch, Lincoln Cathedral.

44, 44 Two Canopies and Pedestals from places not known, and some other details.

Table (B).

A Series of Models of Cathedrals, Churches, Fonts, &c.

Table (C).

A Series of the Royal Seals of England, from William I. to William IV., and a Series of Seals from Cathedrals, Monasteries, &c.; also a Series of original Drawings by Owen Jones, of Gothic Ornament.

45 The Effigy of King John.

Screen (H).

Three Panels from the Cathedral of Notre Dame, Paris, representing—

46 The Death of the Virgin.

47 The Burial of the Virgin.

48 The Assumption of the Blessed Virgin.

49, 49 Two Figures from the Chapter House, Westminster.

50, 50 Two Figures from Chartres Cathedral.

51 Foliage from Notre Dame, Paris.

52 Effigy of Bishop Acquabianca, from Hereford Cathedral.

53 Canopy from Notre Dame, Paris.

54 Altar Tomb and Effigy from Chichester Cathedral.

55 The Pier and Portion of the Arch from the Crypt, Ely Cathedral.

56 Effigy of a Bishop, name unknown, from Hereford Cathedral.

57 Head of Christ from Notre Dame, Paris.

West Wall of Gallery.

58 A Series of Panels from various places not known. (Elizabethan.)

French Romanesque.

59 A Series of Details from various Cathedrals and Churches in France.

The Capitals on the Upper Shelf are from the Cloisters of the Abbey of Moissac, in the south of France.

French Gothic.

60 The Capitals on the Shelf are from the Cathedral of Notre Dame, Paris, and the Sainte Chapelle, Paris.

The Series of Details on the Wall are from the Cathedrals of Notre Dame, Paris, of Chartres, Rouen, Amiens, Bourges, and the Sainte Chapelle, Paris, &c.

61 On the opposite Wall are also a Series of Details from various Cathedrals and Churches in France, together with some from Germany. The Series of Panels are from Rouen Cathedral. The Series of Figures on the Upper Shelf are from the Shrine of St. Sebald, Nuremberg.

ENGLISH-ROMANESQUE (OR NORMAN), AND THE TRANSITIONAL STYLE.

ANGLO-ROMANESQUE, OR NORMAN.—The general style of the 12th Century; it lasted about 124 years, from c. 1066, William I., to c. 1189, Henry II.: viz., during the reigns of William I., 1066; William II., 1087; Henry I., 1100; Stephen, 1135; Henry II., 1154 to 1189. The latter portion of the reign of King Henry II. and the reign of Richard I. formed the period of the Transition from the Norman, or Anglo-Romanesque, to the Early English Gothic, or First-Pointed.

"The Norman style is readily distinguished from the styles which succeeded to it by its general massive character, round-headed doors and windows, and low central square towers. The earlier specimens of Norman work are remarkably plain. In the chapel in the White Tower, the oldest part of the Tower of London and one of the earliest authenticated specimens of Norman work in this country, the arches are plain, square-edged, and entirely without ornament; most of the capitals are plain cushion capitals, but three of them are ornamented; one has the star moulding on the abacus, and a small cable moulding under it; the bases are well formed in imitation of Roman; the masonry is wide jointed, but the workmanship is not rude. At a later period, towards the middle of the 12th century, fine jointed masonry began to appear, and ornaments were more abundantly employed and generally executed with more skill; the doorways are generally very richly ornamented and of great depth, as at Iffley Church; the windows are of similar character, but smaller, and not usually so rich in ornament, and these are very frequently altered or removed to make way for windows of a later style, while the original doorway is generally suffered to remain. Circular windows are sometimes used; the arches are generally semicircular, but in the later specimens obtusely pointed. In the later period of this style, or period of transition, which lasted through a part of the 12th century, and the earlier portion of the 13th, both round and pointed arches frequently occur in the same building; and it is observed by Mr. Rickman, that 'it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas.' The Norman steeple is almost invariably a massive tower, seldom more than a square in height above the roof of the Church, frequently ornamented by intersecting arches, and supported by flat buttresses; it is usually placed in the centre of the Church at the intersection of the transepts, when the plan is cruciform, and this ground plan is much the most frequent in Normandy. The west end of Norman

Churches is frequently richly ornamented with deeply-recessed arches to the doors and windows, with their appropriate mouldings, and the surface of the wall covered by shallow arcades, the arches of which sometimes intersect one another, so as to form perfect pointed arches. It is often convenient to distinguish the styles by dates, in connection with the reigning sovereigns: thus the Norman style may be considered as terminating with the death of Henry II., in 1189, reckoning the reigns of Richard Cœur de Lion and John as the period of Transition, and commencing the Early English style with the reign of Henry III., in 1216."—*From the Glossary.*

English-Romanesque.

62 The Examples of the English-Romanesque are chiefly from the Cathedral Churches of Ely, Rochester, and Durham, from Adel Church, Yorkshire, from Workop Priory Church, Nottingham, Haughmont Abbey Church, Dunstable Priory Church, Exton Church, Rutland, and St. Alban's Abbey Church. 12th Cent.

63 On the opposite Wall are a Series of Capitals from Lincoln Cathedral, and from the Crypt of St. Stephen's Chapel, Westminster. Also a Series of Details from Westminster Abbey, and from the Chapter House, Westminster. The Series of 18 circular Panels on the Lower Shelf are from the Windows of the North Transept of Westminster Abbey. 13th Cent.

EARLY ENGLISH GOTHIC.

The general style of the 13th Century; it lasted about a hundred years, from c. 1189 to c. 1272, including the reigns of Richard I., 1189; John, 1199; Henry III., 1216-1272.

"The base consists of a hollow between two rounds with fillets, with a very marked horizontal spread of the lower part; the capital is no longer as in the Norman, a carved and sculptured mass with a thick square abacus above, but is a graceful bell with foliage tending upwards and curling in an extremely free and elegant manner; the abacus becomes round with a characteristic profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited. The mouldings of the arch consist of rounds and deep hollows producing very strong lines of shadow, and have a continuous and carefully marked section. These bases, capitals, mouldings, sections of piers, of window sides, of strings, and other similar features, are quite as constant in their recurrence as the pointed arch, and much more characteristic, and no view of the formation of the Gothic style at all touches the really important part of the subject, which does not take account of these circumstances."—*From the Glossary.*

Early English Gothic.

The Capitals on the Upper Shelf are chiefly from the Chapter House, Westminster, St. Alban's Abbey Church, the Cathedral, Llandaff, the Chapter House, Salisbury, and from various places not known. On the Wall is a Series of Details from Westminster Abbey, St. Alban's Abbey Church, Llandaff Cathedral, Wells Cathedral, Salisbury Cathedral, the Chapter House, Salisbury, Lincoln Cathedral, and other places not known. The Series of Thirteen Spandrels, numbered 1 to 13, are from the Triforium, Lincoln Cathedral; the Spandrel with Capital is from Stone Church, Kent; the large Series of Cush terminations are from Lincoln Cathedral; and the large Series of Corbel Heads from the Chapter House, Salisbury.

MIDDLE ENGLISH GOTHIC,

Called the DECORATED GOTHIC by Rickman; called MIDDLE-POINTED by the Ecclesiological Society, and by Sharpe GEOMETRICAL and CURVILINEAR.

The General Style of the 14th Century. It lasted about a hundred years, from c. 1272 to c. 1377, including the reigns of Edward I., 1272; Edward II., 1307; Edward III., 1327-1377.

The Transition from the Early or Geometrical Decorated to the Flowing Decorated took place during the reign of Edward I.; the Transition from the latter to the Perpendicular during the reign of Edward III.

"The Decorated Style is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also and perhaps better by its triangular canopies crocketed and finialled, its *niched* buttresses with triangular heads; its peculiar mouldings, no longer a collection of equal rounds, with hollows like the Early English, but an assemblage of various members, some broad, some narrow, beautifully grouped and proportioned. Among these mouldings, one is often found consisting of a roll with an edge, which separates it into two parts, the roll on one side, the edge being part of a thinner cylinder and withdrawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal also belong to this style."—*From the Glossary.*

Middle English Gothic. West Wall of Gallery.

64 The Middle English Gothic, or Decorated Capitals, on the Upper Shelf, are from the Cloisters, Lincoln Cathedral, from the Chapter House, Ely, and from Wells Cathedral. The Details on the Wall are from the Chapel of St. Etheldreda, Ely Place, Holborn, from the Memorial Cross, Waltham, erected in memory of Queen Eleanor, from Lincoln Cathedral, Hereford Cathedral, Canterbury Cathedral, Beverley Minster, and from various Cathedrals and Churches and places not known.

65 On the opposite Wall are a Series of Capitals from Southwell Minster. The Details are also from Southwell Minster and from Ely Cathedral. The large Series of Misereres are from Lincoln Cathedral. The Patirae are from St. Stephen's Chapel, Westminster. 14th Cent.

LATE ENGLISH GOTHIC,

Called the PERPENDICULAR GOTHIC by Rickman, THIRD-POINTED by the Ecclesiological Society, and RECTILINEAR by Sharpe.

The General Style of the 15th Century prevailed about 169 years, from c. 1377, in the reign of Richard II., to c. 1546, in the reign of Henry VIII., including the reigns of Richard II., 1377; Henry IV., 1399; Henry V., 1413; Henry VI., 1422; Edward IV., 1461; Edward V., 1483; Richard III., 1483; Henry VII., 1485; Henry VIII., 1509-1546.

In the latter part of the reign of Edward III., the Transition from the Decorated to the Perpendicular Style began, and was almost completed by the time of the accession of Richard II.

"Windows afford the most striking character of this style, and the eye at once distinguishes it from any other by observing that the mullions are continued through the head of the window, and that perpendicular lines prevail throughout all the tracery. The windows in the early and better part of this

style are large and lofty, divided by horizontal transoms into two or three parts. The windows of William of Wykeham have a peculiarly elegant character, distinct from any others, being generally very lofty in proportion to their breadth, with a well-proportioned arch: they belong to the earliest period of Perpendicular work. The windows of this style soon became more broad, less lofty, and the arch more and more depressed, until the style became quite debased and the square-headed window prevailed almost universally. The four-centred arch is generally characteristic of this style, and in the latter period of it almost universal but not invariable, as amongst the ornamental parts of niches, &c., arches of almost every form may be found. An ogee arch is not unfrequently used in late Perpendicular work, but principally for the heads of small doorways, &c. The doorways of this style have usually a square head over the arch and the spandril generally filled with some ornament in the interiors. An ogee canopy is sometimes used instead of the square head, or the panelling, which forms one of the most striking marks of this style, is continued quite to the arch. The whole surface of the walls, both within and without, is sometimes covered with panelling, which produces a rich and exuberant but somewhat frittered and tawdry effect. Domical roofs to the turrets are also characteristic of this style, as at King's College Chapel. Another ornament peculiar to this style is the figure of an Angel with expanded wings supporting a shield, or as a corbel, or a row of them in a cornice. The rose and portcullis of Henry VII. also very frequently occur. The ornament called the Tudor flower, resembling an oak or strawberry leaf, is also frequently found as a finish to the cornice of rich screen work, or over niches, &c., as in St. Mary's, Oxford."—*From the Glossary.*

Late English Gothic.

66 The Late English Gothic, or Perpendicular Capitals and Details on the Wall, are chiefly from the Collection of Casts at Bankside, obtained by Sir C. Barry as models for the use of the workmen at the Houses of Parliament. The Panels are from wood examples. The other Details are chiefly from Henry the Seventh's Chapel, St. George's Chapel, Windsor, St. Mary's Strallon Church, Norfolk, Worsted Church, Norfolk, Kinton Church, Devon, Wells Cathedral, and from other places not known.

67 On the opposite Wall are a Series of Details from the same places.

On the sides of the Screens facing the Walls are also a Series of Details from the same places and from others not known: they have been principally obtained from the Collection of the late Mr. Cottingham.

East Avenue of Gallery.

68 The Effigy of Hugh de Northwold, Bishop of Ely, from the Cathedral Church of Ely.

69 The Effigy of St. Simeon, from the Church of St. Simeon, Venice.

70 Effigy of the Boy Bishop, from Salisbury Cathedral.

71 Fragment of a Stone Coffin Lid.

South Gallery.—Venetian, Romanesque, and Venetian Gothic.

72, 73 The Capitals on the Shelf are from the Doge's Palace, Venice, and from the Church of St. Mark's. The whole of the Details on the Wall are from the same Palace and Church, and from other Churches and Palaces in Venice, Verona, &c.

74 The Arch on the East Wall is from a Mural Monument in Verona.

The whole of this Collection of Venetian Work has been presented to the Architectural Museum by J. Ruskin.

75 The French Capitals on the North Wall are from Notre Dame, Paris, and the Details on the Wall are from the Cathedral, Chartres.

From the Ceiling of the Gallery are suspended a Series of rubbings of Brasses not yet catalogued.

For a List of the Donors of Specimens to the Museum, see the Report for 1857, to be had on application to the attendant.

** A complete detailed Catalogue of the whole of the Collection is in course of formation, and will shortly be published. The present Synopsis is for the use of visitors till the more complete Catalogue can be prepared.

SCULPTURE OF THE UNITED KINGDOM.

WHEN the Committee of Council on Education took possession of the Museum Building, an application was made by the Sculptors' Institute for a certain space to be set apart for the formation of a collection of Sculpture of the United Kingdom. This proposition having been approved, a committee was appointed to carry it into effect, and the statues and groups now collected in the West Gallery, at the entrance of the Sheepshanks' Gallery of Pictures, show the success that has attended their efforts.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors as well, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish was that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but an annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years, so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

The number of sculptors who have responded to the invitation issued by the Committee is twenty-five, who have contributed altogether about fifty separate works. As each group and bust is labelled with its designation and the artist's name, it is unnecessary to give a list of them; but we may be permitted to call particular attention to the works contributed by such sculptors as Bailey, Bell, Foley, Munro, Calder Marshall, and the late Sir Richard Westmacott. Many of the other contributions have, however, their own peculiar excellence, and are well worthy of a place in a Gallery intended to illustrate the art of sculpture in the United Kingdom.

THE GALLERY OF BRITISH FINE ARTS.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection.

His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name.

It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions.

The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, episodes of our domestic life, and the scenery of our native country; and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured.

The peculiar interest which this collection is calculated to excite is due, therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our *home* feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the respective artists in alphabetical order.*

Room 1
2
No. 6 is a landscape with cattle, by John Burnet. Painted in 1817.
Nos. 8 to 15 are by Sir A. W. Callcott, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.

1
2
Nos. 17 and 18 are by Mrs. Carpenter; the first was painted in 1821, but has recently been in the hands of the artist.

1
2
G. Clint's pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself: the figure of Lister as Paul Pry is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.

1
Ten works by Collins, Nos. 24 to 32, are in the collection, of very different degrees of merit: that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the glove while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study will be found among the drawings (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844: it is interesting to note the change of the painter's manner.

4
The *Stray Kitten* is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution. The milk-pan has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.

4
Constable is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, an unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered. It was painted in 1823, but a trivial fault was found with it by the Bishop, for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil. No. 35 is, in many respects, admirable; and the last, in particular, shows how fully he knew that the only school of art was that kept by Nature.

3
Nos. 39 to 49 are by E. W. Cooke, A.R.A., several of them worked out with the extreme accuracy and care which characterize his paintings.

3
Nos. 52 to 60 are by C. W. Cope, R.A. The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "The Hawthorn Bush, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, *The Young Mother and Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.

1
1
No. 61, *Scene from the Tummel*, and 62, *Summer's Afternoon*, are by Thos. Creswick, R.A., both exhibited in 1844.

1
Nos. 65, 66, and 67, by F. Danby, A.R.A., are not favourable examples of his style. The first was painted in 1821.

* The Collection is contained in four rooms: the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

No. 69, the work of T. Duncan, A.R.A., is a touching illustration of the pathos that speaks in the words of the Ballad, "*I wish I were dead, but I'm no like to dee*," "*And why do I live to say, Wae's me?*"

No. 70, by Sir Chas. L. Eastlake, is an incident from real life, and though a slight painting, is vividly told. 72 and 73 are by Etty.

Nos. 81, 82, and 83, by J. C. Horsley, A.R.A., are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from Haddon Hall, Derbyshire; the latter from the bow-window in the Steward's parlour.

Two Portraits by Jackson, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tints have not stood.

Nos. 87 to 102 are sixteen works by Sir E. Landseer, R.A., including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, as No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Chief Mourner*, No. 98, is a picture the pathos of which has rarely been exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended? The daggled plume, and the red drops that have fallen heavily, one by one, like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*—the largest painting in the collection—the reading the many incidents brought within its compass will interest all who examine it with the attention it merits; and besides the power of expression evinced, the artistic skill displayed in several of the groups may repay minute scrutiny, even if the advantage of technical knowledge do not exist to draw admiration to the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by Chas. Landseer, R.A., represents the passage in the life of Andrew Marvell when the Lord Treasurer Danby, knowing his poverty, offered him a present of 1000*l.*, hoping to secure his interest for Charles II.'s corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by C. R. Leslie, R.A., chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 109, where Petruchio is wroth with the tailor. The management is skilful, and passages of colour are rich. This is a repetition of the same subject in the Petworth collection: it was painted in 1832. The principal characters from *The Merry Wives of Windsor*, 110, and the three pictures, 116, 117, 118, of Scenes from Molière are of the same class. And though in parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning of the author as intensely as he himself has done.

Among the latter is *Uncle Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from Gil Blas. The little circular picture, No. 126, is a portrait of *Her Royal Highness the Princess Royal*, a study for that in "The Christening." No. 129 is a portrait of *Her Majesty in the Coronation Robes*, and was esteemed a successful likeness.

The group of pictures, Nos. 136 to 162, to which we would next allude, consists of twenty-eight works by W. Mulready, R.A., painted during the last fifty years; and though varying widely, as may be expected, in treatment and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. *The Seven Ages*, No. 138, was originally designed for a wood-cut, and afterwards developed for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they might be expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving relief from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their unrestrained freedom. Each group evidences the skill of the artist; especially the figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though he can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just been drawing his chair, and now pauses to refresh himself. It was exhibited in 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140, *Giving a Bite*—a boy affording a grudging share of his apple; 143, *Open your Mouth and shut your Eyes*; 147, *The Sailing Match*; 148, *The Butt*, where a boy waits to have cherries shot into his mouth, while his dog looks on with quaint intelligence—are all pictures that tell their own stories, and, in the class to which they belong, are not easily rivalled. As examples of artistic skill some of them, especially the last (painted in 1848), are altogether remarkable. The rendering of texture, without recourse to tricks of manipulation, has rarely been surpassed, whether in the soft skin of a little child, the materials of its clothing, or the rigid hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "The Vicar of Wakefield," will well repay careful perusal, and, for artists, is moreover a valuable study of colour and texture. This was painted for Mr. Sheepshanks in 1846.

No. 165, by G. S. Newton, R.A., representing *Bassanio receiving the news of Antonio's losses*, is rich in colour.

Nos. 167 to 172 are by R. Redgrave, R.A. In the first the artist has found his subject in the beautiful fairy tale of *Cinderella and the Glass Slipper*, and has not failed to see that its moral is not added on as a ponderous fringe, but woven like a thread of gold through the tissue of the story: thus it is through his picture, from the look of kindling love and assured hope with which the young prince bends over the slight figure of Cinderella, whose happiness is now secure, to the mortified surprise of the ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Governess*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gazer that sympathy which her

Room

1

1

1

1

1

4

4

1

4

2-4

Room lonely sorrow has not found from those by whom her circumstances surrounded her. In *Ophelia twining her Garlands*, No. 171, the carefully-expressed accessories are taken from a scene in Penshurst Park. Painted in 1842.

- 4 Nos. 174 to 176 by D. Roberts, R.A. *The Gate of Cairo*, called Báb El-Mutawellee, although conventionally treated, is an effective representation of eastern architecture.

No. 177, called *The Little Roamer*—"her path 'mid flowers"—is sufficiently attractive from the graceful beauty of the child—untouched, however, by the sunbeams that must have expanded her flowers—to draw the thoughts away from the inaccuracy of some of its details. No. 178 is familiar to most from the engraving.

- 1-4 185 to 187, by G. Smith, are carefully painted, and are not without a certain homely interest.

- 1 Stanfield is represented by Nos. 188 to 190. *A View near Cologne* (dated 1829), *A Market Boat on the Scheldt* (1826), and *Sands near Boulogne* (1838).

- 2 Stothard's works, Nos. 197 to 203, have the appearance of more than their real age. It may be interesting to the visitor to contrast his endeavour to realize Shakspeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o' Shanter* and *John Gilpin* are quaint, and will be examined with interest.

- 4 J. M. W. Turner, R.A., five pictures. *Line Fishing off Hastings*, exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Coves, with Royal Yacht Squadron* (1828); and *Vessel in distress off Yarmouth*, called "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the walls of the Academy, the materials of his pictures have often failed, and convey an imperfect idea of their first effect. Yet the genius that was chief among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.

- 1 Nos. 212 to 215 are by Thos. Uwins, R.A. The artist, as may be perceived, has worked much in Italy.

- 4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's Stick and Coaxing for a Fairing—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.

- 2-1 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.

DRAWINGS, ETCHINGS, &c.

- 3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others, obtained, some by purchase, some by presentation. The whole will be enumerated, and particulars given respecting them in the larger catalogue: here we have space merely to indicate a few.*

No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness attained by more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour, especially that marked 4.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures: two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermillion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 29 to 46 are a series of water-colour sketches in Portugal, by J. Holland; some of them, however slight, deriving interest from the localities they represent.

Nos. 48 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The rounded firmness of the flesh in the large

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes.

life study, in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was in the path to such excellence. Nos. 87 and 88, *Interior*, with *Portrait of Mr. Sheepshanks*, are apt illustrations of the earnestness with which the artist wrought out his intentions. No. 72, a chalk study of a girl and child shrinking up against the wall while the cannon is being fired, and the large drawing, crowded with life, for a picture of *Punch*, are well worthy of study. Others, as No. 86, find their realization in pictures at present in the collection.

This is also the case with the chalk study, No. 196, for R. Redgrave's picture of *The Governess*, though the pale material is inadequate to show the sunny light which the young girl's face gains in the oil-painting.

No. 98 is far the most important water-colour drawing in the collection. It is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk studies for Webster's *Village Choir*, Nos. 208 to 210, have been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (183); several by Stothard; and a series of etchings, many most interesting and valuable, by Wilkie, given by Mr. Sheepshanks with a view to their use in extending the practice of etching by female students; others presented by the Etching Club.

On leaving the Gallery of Paintings the visitor should turn to the left, passing the full-sized cast of the Ghiberti Gates and complete model of St. Paul's Cathedral as it was first designed by Sir Christopher Wren. For a long period this model has remained in the Cathedral, in a situation where it was not open to the inspection of the public: it was given up to the Government for three years by the Dean and Chapter, who hoped that its resurrection and exhibition would be appreciated as instructive and interesting.

THE TRADE COLLECTION.

The Trade Collection occupies a large portion of the East Gallery of the Museum, and is the property of Her Majesty's Commissioners for the Exhibition of 1851.

During the Exhibition of 1851, a circular was addressed to the exhibitors of the United Kingdom, as well as to those of foreign countries and our colonies, pointing out to them the advantages of a systematic collection from different classes of objects which they respectively exhibited, and requesting their co-operation in forming such a collection. The object was to preserve a record of things in the Exhibition which might be of use for future consultation, and which in the form of actual specimens would be far more valuable than the most complete catalogue or the most careful diagrams. It was proposed to register the discoveries and uses of various materials. The collection was to serve as a means of reference for commercial, scientific, and artistic purposes; and would have enabled a strictly philosophical classification of the objects to be made, and rendered a comparison of them easy. The scheme appeared, however, to be so cordially approved, and the contributions from all directions were so numerous and liberal, that it was determined to extend the scope of the collection and give it a new direction. It was proposed to satisfy a great public want in the metropolis,—that of a trade collection of the imports and exports of the world, where men of business might be at liberty to examine and practically to test samples of the articles in which they traded, or respecting which they might require information.

The object of the Commissioners was, however, never destined to be fulfilled. They had indeed accomplished a most difficult portion of the undertaking—that of forming a nucleus for the collection—but other difficulties presented themselves and were not so easily overcome. They dared not solicit further contributions until the destination of the collection could be decided upon, as they were well aware that the majority of the articles composing it would be injured unless placed in a suitable building. For nearly six years, therefore, the collection has remained packed, in its original state, in the lower rooms of Kensington Palace, and is now at last arranged in the East Gallery of the South Kensington Museum. But the opportunity of completing the collection has been lost, and its destination has consequently been altered.

The whole collection is exhibited in the gallery, divided as near as possible into the thirty classes of the Exhibition of 1851, which represents more or less perfectly. With the exception of one portion only—that of animal products—it is intended to distribute all the specimens among our national and provincial museums and to some of the learned societies, enabling them, in some instances, to complete the collections, and in others to make important additions to them. The Commissioners will thus confer a material benefit on the public, as they are themselves unable to make a separate exhibition of objects of too fragmentary a character to justify their retention as a distinct museum. It was, moreover, thought inexpedient to make an incomplete display

objects fully represented and classified in other parts of the Museum, and therefore this distribution has already been effected to some extent by at once incorporating the property of the Commissioners with the Educational Museum, the Architectural Museum, and the Collection of patent inventions.

It will thus be seen that the General Trade Museum will eventually resolve itself into a collection of animal products and their appliances to industrial purposes. This is the only portion of the collection that can lay any claim to completeness, and for this the Commissioners are chiefly indebted to the Society of Arts and to Professor Solly. By the exertions of the latter in 1855, a most complete collection of animal products was formed and exhibited at the Society's House in the Adelphi. But the want of a suitable place in which to place it was soon felt, and it was handed over to the Commissioners and incorporated with their trade collection, in the hope that it might ultimately be well displayed. The want which has so long been felt of a museum representing the industrial applications of animal products, is now in a fair way of being supplied. Two of the great divisions into which raw materials are divided, are already represented in the metropolis: the Museum of Practical Geology in Jermyn-street represents the economic application of geology to the useful purposes of life: the Botanical Gardens at Kew represent the cultivation of vegetable products, and the illustration of their application to our wants: and now the collection of animal produce will be made a centre for the dissemination of technical knowledge on the subject, the importance of which can hardly be too highly rated.

ECONOMIC MUSEUM.

THOUGH the lessons of household and health economy intended to be taught by the Economic Museum may be useful to all classes of society, they are more particularly addressed to the working classes, being designed to impart to them, in an easy and agreeable manner, the knowledge of *common things*, and to show them how much it may promote the health, comfort, and happiness of themselves and their families.

Mr. Thomas Twining, jun., a gentleman well known for his philanthropy and efforts to improve the physical condition of the working classes, obtained, in 1850, the sanction of the Society of Arts, of which he is an active member, to the formation, under their superintendence, of collections of articles of domestic economy. With the approval and co-operation of the French and Belgian Governments, his collection, enlarged and amplified by numerous foreign contributions, was exhibited in the *Palais de l'Industrie* during the Paris Universal Exhibition of 1855, and in Brussels in September last.

When the Government took possession of the iron museum at South Kensington, Mr. Twining offered them the collection which he had formed at his own expense, and which was now enriched by donations that he had received from abroad. The offer was accepted, and the collection is now exhibited in accordance with the views which directed its formation.

The articles forming the Economic Museum are classified under the following heads:—

Class I. BUILDING DESIGNS. Models, drawings, and plans, showing the exterior and interior arrangements of dwellings and buildings of every description, existing or proposed to be constructed for the use or benefit of the working classes.

II. MATERIALS for building and household purposes.

III. FITTINGS, FURNITURE, and HOUSEHOLD UTENSILS.

IV. FABRICS and CLOTHING.

V. FOOD, FUEL, and other HOUSEHOLD STORES.

VI. SANITARY DEPARTMENT.

VII. EDUCATIONAL DEPARTMENT.

VIII. MISCELLANEOUS ARTICLES not referable to the foregoing classes.

IX. THE ECONOMIC LIBRARY.

The special objects which have been held in view during the formation of the Economic Collection may be enumerated as follows, and will be seen to embrace everything that concerns the well-being of the working classes:—

I. To collect at home and obtain from abroad, and to exhibit with explanatory labels, in the manner most convenient for inspection, specimens of furniture, household utensils, clothing, food, and, in short, of every article or contrivance which, from its cheapness, combined with good quality, its convenience, its genuineness, or its conduciveness to health, may be deemed likely to promote the comfort of the working classes in Great Britain or the Colonies.

II. To display in series or groups all articles of common use; showing by instructional labels, diagrams, coloured drawings, &c., how they are obtained or prepared, imparting other elements of useful knowledge, and referring for fuller illustrations to such institutions as the Geological Museum in Jermyn-street, the Botanical Museum at Kew, or other sources of information which may be within reach.

III. To teach the working classes how to distinguish the relative qualities of the articles used by them, such as genuineness, wholesomeness, durability, &c., and consequent relative value; so that they may be guided to lay out their money to the best advantage, and be guarded against adulteration and fraud.

IV. To show by models, drawings, and working plans, accompanied with estimates, results, &c., how architects, builders, and benevolent capitalists may, with a prospect of a good return for their capital or their labour, raise improved habitations for the working classes in town or country, or renovate with advantage existing dwellings. Also, how the arrangements of benevolent establishments of every description may be economically improved.

V. To promote improved contrivances for ventilation, sewerage, and other sanitary purposes, cheap medical and surgical appliances, and means for preventing or alleviating the accidents, injuries, and diseases which attach to various industrial occupations.

VI. To collect in a library attached to the Museum publications and documents required for completing the information given on the labels, concerning the various articles displayed in the Museum; or which may be useful for reference to the working classes, as bearing on their household economy, their earnings and expenditure, their habits, wants, and resources; and likewise the laws which specially affect them and the institutions established for their benefit.

VII. To constitute the Economic Museum a medium for the interchange between Great Britain and other countries of inventions, contrivances, publications, and authentic information, bearing on the physical and intellectual improvement of the people.

SOUTH KENSINGTON MUSEUM.—This Museum, containing Pictures, Sculpture, Architecture, Building Materials, Ornamental Art, Educational Collections, Patented Inventions, and Products of the Animal Kingdom, will be opened to the Public on Wednesday, the 24th of June, and continue open daily from Ten to Four.

For the instruction and recreation of persons working in the day-time, the Museum will be lighted up every Monday and Thursday Evening from Seven to Ten.

On Monday, Tuesday, and Saturday, Admission Free. On Wednesday, Thursday, and Friday, being Students' days, 6d. each person.

By Order of the Committee of Council on Education.

COMMITTEE OF COUNCIL ON EDUCATION, South Kensington, London, W.

I. To aid all classes of the public in carrying out the work of National Education, and especially those engaged in teaching, the Lords of the Committee on Education have arranged to establish at the new Buildings at South Kensington, a Museum which will exhibit, under a proper classification, all important books, diagrams, illustrations and apparatus connected with Education, already in use or which may be published from time to time, either at home or abroad.

II. It is proposed that the Museum shall be opened to the public this Spring. The public will be admitted free to the Museum as a public exhibition on certain days of the week; and on other days, which will be reserved for Students, opportunity will be given to examine and consult the objects.

III. The objects exhibited at Saint Martin's Hall in 1854, which were presented to the Society of Arts, and by that Society given to the Education Board in order to found a Museum, will form part of the Educational Museum. The producers of apparatus, books, diagrams, maps, &c., used in

teaching will have the privilege—subject to certain regulations—of placing their publications and productions in the Museum, and thus making them known to the public. A Catalogue will be prepared, which will contain the Price Lists which Exhibitors may furnish for insertion.

IV. The books and objects will be grouped under the following divisions:—

1. SCHOOL BUILDINGS and FITTINGS, Forms, Desks, Slates, Plans, Models, &c.

2. GENERAL EDUCATION, including Reading, Writing, Grammar, Arithmetic, Mathematics, Foreign Languages, and Histories.

3. DRAWING and the FINE ARTS.

4. MUSIC.

5. HOUSEHOLD ECONOMY.

6. GEOGRAPHY and ASTRONOMY.

7. NATURAL HISTORY, including Geology, Mineralogy, Botany, Zoology, and Physiology.

8. CHEMISTRY.

9. PHYSICS.

10. MECHANICS.

11. APPARATUS for teaching persons of deficient faculties.—*a.* Persons physically deficient, such as the deaf, dumb, and blind. *b.* Persons mentally deficient, such as idiots, imbeciles, and the insane.

12. PHYSICAL TRAINING, or means for promoting the health of the body.

V. In organizing the Museum, the Committee on Education hope to have the co-operation of all who are interested in the object.

Books, diagrams, maps, apparatus, &c., intended for the Museum, may be addressed to the Secretary of the Department of Science and Art, Cromwell Gardens, South Kensington, London (W.), care of Mr. Richard Thompson, Superintendent of the Museum.

COMMITTEE OF COUNCIL ON EDUCATION, South Kensington, London, W.

Regulations for the guidance of Contributors to

the Educational Museum:—1. The Museum will be open free to the Public, on Mondays, Tuesdays, and Saturdays; and on Wednesdays, Thursdays, and Fridays, to Students and the Public generally, on payment of 6d. each, or a subscription of 10s. a year or 5s. a quarter, payable in advance.

2. Contributions forwarded for exhibition will be classified and arranged by the Officers of the Museum.

3. Exhibitors will be requested to attach descriptive labels, giving the names, uses, &c., to their contributions; the size and form of such label to be hereafter determined.

4. It is desirable that the usual retail price should be distinctly marked on all articles sent for exhibition.

5. As it is the wish of the Committee on Education, and the evident interest of exhibitors, that the Museum should at all times represent the then existing state of Educational appliances, every facility will be given for the introduction of new inventions, books, diagrams, &c., relative to Education.

6. Books, and other educational appliances out of date, or the utility of which may have been superseded, or articles that may have become injured, may be removed or replaced at the option of the Exhibitor.

7. To prevent confusion, and the possibility of articles being removed by persons not properly authorized by the Exhibitor, due notice in writing of the intention to remove articles must be given, and no book or object is to be removed until it has been exhibited at least twelve months.

8. In order to protect the property of Exhibitors, no article will be allowed to be removed from the Museum without a written authority from the Superintendent.

9. On Wednesdays, Thursdays, and Fridays, the books and other objects in the Museum will be open to Students and to the Public for inspection and study, under such regulations as are usually found convenient in a Public Library.

10. A Catalogue will from time to time be pub-

lished, so as to keep pace as much as possible with the additions to the Museum, and the withdrawals from it.

11. Exhibitors desirous of advertising in the Catalogue, may send their Prospectuses, Illustrations, Price Lists, &c., 1000 copies at a time, and printed in demy 8vo., so that they may be bound up in the Catalogue. The binding will be free of cost to the Exhibitor; but Exhibitors will bear any depreciation in the value of the objects from their use by visitors.

12. All contributions forwarded to the Museum, to be addressed to the Secretary of the Department of Science and Art, Cromwell Gardens, South Kensington, care of Richard A. Thompson, Esq., Superintendent of the Museum.

COMMITTEE OF COUNCIL ON EDUCATION. ART-DIVISION.

MINUTE.

ELEMENTARY DRAWING.—At Cromwell Gardens, South Kensington, 5th March, 1857.

The Lords of the Committee of Privy Council on Education having resolved, by their Minute of 24th February, 1857 (a copy of which is appended), that all teachers who hold certificates of merit and are under inspection, and who pass satisfactory examinations in the following branches of drawing, viz.:

- a. Freehand £2
- b. Linear Geometry 1
- c. Linear Perspective 1
- d. Model and Object Drawing 1

shall receive annually the sums attached to such subjects, on condition of teaching drawing satisfactorily in their schools;—

Resolved further:—That the same advantages shall be extended to other schoolmasters and mistresses of schools for the poor, not under inspection of the Committee of Council on Education; and that the Department of Science and Art shall make similar payments to all those schoolmasters and mistresses who take certificates of the second grade, and who send their students for examination in drawing to the annual examinations held in the several schools of art throughout the country.

ELEMENTARY DRAWING.—At the Council Chamber, Whitehall (the 24th day of February, 1857), by the Right Honourable the Lords of the Committee of Her Majesty's Most Honourable Privy Council on Education.

Read;—A Minute by their Lordships, dated 26th January, 1854, for the encouragement of elementary drawing;—

Resolved;—To cancel that Minute; and, in lieu thereof, to provide as follows:—

1. Pupil-teachers will be admitted to study and practise at any drawing schools in connection with the Department of Science and Art, at a cost to themselves of only half the ordinary fees payable for instruction.

2. Pupil-teachers, if attending such drawing schools, will not be required to perform an exercise in drawing at the annual examination of pupil teachers before Her Majesty's Inspector, but will have another opportunity of being examined in connection with the drawing school itself, so as to obtain the prizes hereinafter mentioned.

3. Pupil-teachers, if not attending such drawing schools, will have an opportunity of performing an exercise in drawing at the annual examination of pupil-teachers before Her Majesty's Inspector; such exercise to be forwarded to the Committee of Council on Education, as part of the Inspector's report, and, after revision in the Department of Science and Art, to be of the same effect in obtaining prizes as if it had been performed in connection with the drawing school pursuant to the last preceding paragraph.

4. Pupil-teachers, if not attending such drawing schools, but permitted (by arrangements between the managers of the schools in which they are apprenticed and the master of any such drawing school) to be annually examined there instead of at the annual examination of pupil-teachers before Her Majesty's Inspector, may obtain the same prizes as are offered in the two preceding paragraphs.

5. A memorandum of full competency to give instruction in drawing will be recorded in favour of those candidates only who have successfully performed each of the five exercises enumerated in the Schedule No. 1.

6. Drawing exercises will continue to form part of the general examinations in December (in Scotland, June) of candidates for certificates of merit.

7. Teachers already holding certificates of merit, may either attend the December examinations at the training schools before Her Majesty's Inspectors, in order to perform the exercises in drawing, or they may make any arrangement which may be in their power for attendance at a drawing school

in connection with the Department of Science and Art, in order to be examined there. Their exercises, whether worked at the December examination or in connection with the drawing school, pass equally for revision to the Department of Science and Art; and it is matter of indifference whether the notice of success reaches the Committee of Council as part of the report upon the December examinations or at any other time.

The payments mentioned in the following paragraphs are confined to certified or registered teachers, and are independent of the prizes mentioned in Schedule No. 2.

8. Teachers conditionally entitled, as the holders of certificates of merit, to augmentation of salary, will receive, in addition to such augmentation, the following annual payments, according to the exercises (see Schedule No. 1) which they may be registered as having passed in drawing:—

- a. Freehand £2
- b. Linear Geometry 1
- c. Linear Perspective 1
- d. Model and Object Drawing 1

These several annual payments will be made only as incident to the Augmentation Grant, and will be subject therefore to all its conditions.

Registered teachers in charge of apprentices will receive the same payments as incident (when allowed) to their gratuity for the special instruction of such apprentices.

If it should be reported to the Committee of Council on Education, that undue preference were given to drawing over other necessary branches of elementary instruction, or that drawing were not made conducive to good writing, or that drawing itself were not properly taught, throughout the school, these payments would be liable to be withdrawn.

9. If a certificated or registered teacher with apprentices hold a memorandum of full competency in drawing, such teacher may (in addition to the sums mentioned in the last paragraph, and also in addition to the ordinary augmentation and gratuity) receive the sum of 1*l*. for every apprentice up to a maximum of 3*l*., who has been entirely instructed by such teacher in drawing, and who satisfies the Department of Science and Art with his (or her) annual progress in exercises graduated according to the scale in Schedule No. 1. As to the time and place of examination in such cases, see paragraphs 2 and 3, *supra*.

10. No student in training, and no acting teacher, in those cases where they are respectively required to pass the general examination before Her Majesty's inspector as for the end of the first year, may obtain a memorandum of competency in more than two of the branches enumerated in Schedule No. 1 at the same time.

Candidates (whether students or teachers) of the second year are not subject to the last preceding limitation.

11. Candidates (whether apprentices, students, or teachers) will not be required to pass again any of the exercises for which they may already have obtained prizes; but each exercise as it is passed successfully, at whatever stage of their scholastic career, will be duly registered as so much gained towards the memorandum of full competency mentioned in paragraph 8, and, in the mean time, will bear the corresponding value as soon as the candidate has become a certificated or registered teacher.

SCHEDULE No. 1.—First year.—Drawing freehand from flat examples.

Second year.—Linear geometry, by means of instruments.

Third year.—Linear perspective, by means of instruments, applied to geometrical figures plane and solid.

Fourth year.—Freehand drawing, and shading, from solid models.

Fifth year.—Freehand drawing, and shading, of natural forms and objects, from memory.

SCHEDULE No. 2.—The prizes will consist of books, materials, and instruments calculated to be of use to the successful candidates in their further progress. A certain liberty of choice will be accorded to the candidates themselves, who, with the exercises, will be furnished with a list of the prizes, from among which they may mark upon their own exercise the particular prize they would prefer to obtain for it, if successful.

The following is the list of the prizes:—

- 1. Box of mathematical instruments.
- 2. Box of colours.
- 3. Drawing-board, T square, and angles.
- 4. Burchett's Practical Geometry and Burchett's Perspective.
- 5. Wornum's Analysis of Ornament, and Lindley's School Botany.
- 6. Cotman's pencil landscapes.
- 7. Cotman's Sepia landscapes.
- 8. Case of implements and materials for chalk drawing.

BOOKS FOR THE USE OF SCHOOLS,

ISSUED UNDER THE AUTHORITY OF THE

DEPARTMENT OF SCIENCE AND ART.

1. **THE CHARACTERISTICS OF STYLES.** An Introduction to the Study of the History of Ornamental Art. By RALPH N. WORNUM. In royal 8vo., with numerous Illustrations. 8s.

2. **BURCHETT'S PRACTICAL PERSPECTIVE.** The Substance of the Course of Lectures on Linear Perspective, delivered at, and forming a part of the Course of Instruction in the Training School, Marlborough House, and in the Schools of Art in connection with the Department of Science and Art. Post 8vo., with Illustrations. 7s.

3. **BURCHETT'S PRACTICAL GEOMETRY.** The Course of Construction of Plane Geometrical Figures, used as a part of the Course of Instruction in the Training School, and in the Schools of Art in connection with the Department of Science and Art. With 137 Diagrams. Post 8vo. 5s.

4. **BURCHETT'S DEFINITIONS OF GEOMETRY.** An Introduction to the Construction of Plane Geometrical Figures, used as a part of the System of Instruction in the Government Schools of Practical Art. 24mo. sewed. 6d.

5. **DYCE'S ELEMENTARY OUTLINES OF ORNAMENT.** 60 Selected Plates, small folio, sewed. 5s.

6. **TEXT TO DYCE'S DRAWING-BOOK.** Fcap. 8vo. 6d.

7. **REDGRAVE'S MANUAL OF COLOUR,** WITH A CATECHISM. Prepared for the use of Students in the Department of Practical Art. 24mo. sewed. 9d.

8. **REDGRAVE ON THE NECESSITY OF PRINCIPLES IN TEACHING DESIGN.** Fcap. sewed. 6d.

9. **A SMALL DIAGRAM OF COLOUR.** Small folio. 9d.

10. **PRINCIPLES OF DECORATIVE ART.** Folio, sewed. 1s.

11. **LINDLEY'S SYMMETRY OF VEGETATION.** 8vo., sewed. 1s.

12. **AN ALPHABET OF COLOUR.** Reduced from the works of Field, Hay, Chevreull. 4to., sewed. 3s.

13. **DIRECTIONS FOR INTRODUCING ELEMENTARY DRAWING IN SCHOOLS AND AMONG WORKMEN.** Published at the request of the Society of Arts. Small 4to., cloth. 4s. 6d.

CHAPMAN AND HALL, 193 PICCADILLY.

THE PRINCIPLES AND PRACTICE OF ART; Treating of Beauty of Form, Imitation, Composition, Light and Shade, Effect and Colour. By J. D. HARDING, Author of "Elementary Art," &c. With numerous Illustrations, Drawn and Engraved by the Author. Imperial 4to., cloth, 42s.; proofs on India paper, 52s.

A SERIES OF DIAGRAMS, Illustrative of the Principles of Mechanical Philosophy and their Application. Twenty-one large Plates, drawn on Stone by HENRY CHAPMAN, and printed in Colours by C. F. CHEFFINS, with Descriptive Letter-press. Under the Superintendence of the Society for the Diffusion of Useful Knowledge. One large folio vol., cloth, 52s. 6d.

SHARPE'S STUDENT'S ATLAS. With a Copious Index. 26 coloured Maps, selected from "Sharpe's Corresponding Atlas." Folio, half-bound, 21s.

LOWRY'S TABLE ATLAS. With a Copious Index. 100 coloured Maps, large 4to., half-bound, 12s.

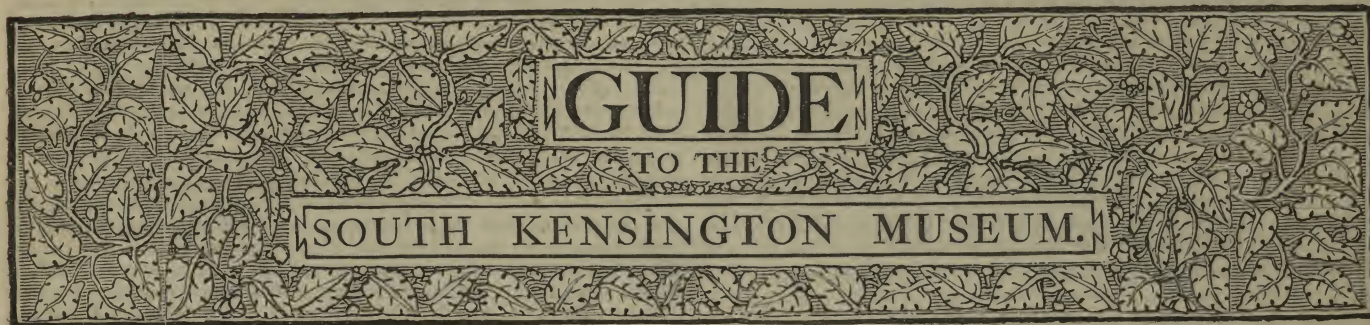
OUTLINES OF THE HISTORY OF THE ENGLISH LANGUAGE. For the use of the Junior Classes in Colleges, and the Higher Classes in Schools. By GEORGE L. CRAIK, Professor of History, and of English Literature in Queen's College, Belfast. Small 8vo., cloth. 3s. 6d.

THE ENGLISH OF SHAKESPEARE; Illustrated in a Philological Commentary on his "Tragedy of Julius Caesar." By EUGENE LILLIE CRAIK, Professor of History and of English Literature in Queen's College, Belfast. In fcap. 8vo. 7s. 6d.

CHAPMAN AND HALL, 193 PICCADILLY.



15 Sept. 1859.



BY AUTHORITY.

**THE SCIENCE AND ART DEPARTMENT OF THE
COMMITTEE OF COUNCIL ON EDUCATION.**

The system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, the Lord President of the Council, the Earl GRANVILLE, is the President, and the Right Hon. ROBERT LOWE, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Science and Art Department, are to aid in the diffusion of those principles of Science and Art which are calculated to advance the industrial interests of the country, especially among the artisans and mechanics of the country, while the richer classes are permitted to participate in the instruction afforded upon making such adequate payments as remunerate the teachers for teaching the poorer classes at a nominal charge.

The history of this Department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established at Somerset House, under Mr. Poulett Thompson, afterwards Lord Sydenham, President of the Board of Trade. It had for its object the training of designers who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result on the public mind was that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, much for the improvement of public taste was still to be accomplished.

Then followed an extension of the School of Design into, first, the Department of Practical Art, and then the present Science and Art Department, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Art of the whole people, and not of a class only, became the object of the new department. A nucleus of a permanent Museum of works of Art was formed and deposited at Marlborough House, and now forms one division of the various collections exhibited at South Kensington.

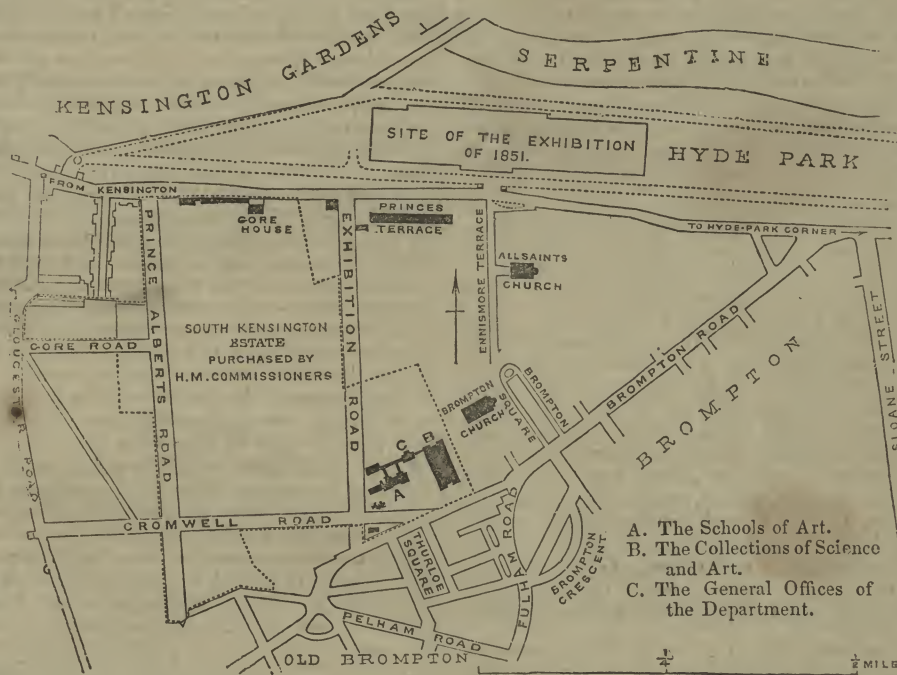
The special objects for which the Department of the Government is now organized are:—As respects SCIENCE, to encourage the study of

certain practical Sciences which have a direct influence on manufactures, by aiding the salaries of certificated teachers, giving Queen's Prizes for success, and paying the teachers on successful results. As respects Art: 1. To train male and female teachers, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist local Committees desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the central Museum, and books and engravings in the central Library. 5. To circulate among the Schools of Art objects from the Museum, and books and engravings, &c., from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses, and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches. The Art Library, containing books and engravings illustrative of ornamental art.

1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical, drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; and modelling, moulding, and casting. These classes include architectural and other ornaments, flowers, land-



scape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to encourage students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify schoolmasters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present number seventy-nine and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 79,473, at an average expense of 10s. 1½d. a head. This result shows the success that has

attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. a head. The Provincial Schools are all placed under the management of Local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The greater part of the present buildings at South Kensington must be considered to be only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected by the Department purposely to receive Mr. Sheepshanks' gift of pictures and drawings; and recently additional brick buildings to receive the Vernon and Turner pictures; while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed.

THE LIBRARY OF ART.

THE Library is contained in the western section of the buildings, and is entered either through the offices or by the west corridor of the Museum. It consists, at present, of upwards of 6,000 volumes, and possesses a collection of engravings, drawings, and photographs, illustrative of architecture, ornament, &c. A portion of these are framed, and hung in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, whose object is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with art.* In order, as far as possible, to extend its utility, books not readily to be procured in local libraries, are allowed to circulate from it to the provincial schools of art.

THE MUSEUM OF ORNAMENTAL ART.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections. The Museum remained open to the public at Marlborough House until February 1857, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art are also admitted in the present building, and many of great value have been received. (See the accompanying printed lists.)

Arrangement of the Museum.

The Art Museum occupies the central hall of the iron building (beyond the educational division), the west and north corridors, the rooms under the Sheepshanks' Picture Gallery, and the northern portion of the galleries.

The collection, now numbering nearly 6,000 objects, has been entirely exhibited to the public since the opening of the fire-proof north rooms afforded additional space; but, in the details of its arrangement, the form and construction of the temporary buildings in which much of it is contained have interfered, in some degree, with systematic classification. A selection of specimens, forming a travelling museum, are reserved for exhibition in the country, and have for the last five years been in circulation in the various provincial towns where schools of art are established.†

The Art Collections contain examples of Italian, French, Flemish, English, and other mediæval and modern art, comprising specimens of carving in wood and ivory, terra-cotta work, glass painting, enamels, pottery and porcelain, glass, metal works, watches, jewellery, arms and armour, furniture, textile fabrics, &c., also examples of ancient illumination, drawings, and engravings. In the oriental division, Indian, Siamese, Chinese, and Japanese ornamental work in carving, porcelain, metal, textile fabrics, &c.

The West Corridor

is entered through the first division of the Educational Museum. The first to the fifth of the bays into which the corridor is divided are occupied by a collection illustrative of architectural ornament, consisting of a series of several hundred plaster casts, moulded from details of ancient edifices or from fragments preserved in museums. These commence with the antique Greek and Roman styles, and models accompany them in which have been attempted restorations to scale of celebrated buildings, while photographs are hung below the models representing these structures in their present ruined condition. The models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. The cork model of the Colosseum, presented by Capt. Leyland, and others of the Greek temples in Sicily, may serve in some degree to illustrate the present aspect of those buildings. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays. And

* See terms and hours of admission at p. 6.

† During this period this collection has been temporarily exhibited for periods varying from four to six weeks in sixteen towns, and the entire number of visitors has been upwards of 124,000.

here are placed models of St. Peter's at Rome and of St. Paul's Cathedral, London, lately presented to the museum by Lord Ravensworth. The glass case in the first bay contains specimens of antique Roman fresco decoration, including a collection of pieces from the ruins of the baths at Rome, lent by the Earl of Ellesmere.

On the wall screen on the right hand, opposite the casts, are hung original drawings and engravings, illustrative of architecture and ornament, commencing with examples from Pompeii. The glass cases contain specimens of mosaic, frescoes, and carving, which aid in the illustration of the epochs of art represented by the casts; and here is exhibited a collection of several hundred specimens of antique Roman glass, collected during many years among the ruins in Rome and its neighbourhood; also a fine example of sixteenth-century mosaic-work, a colossal head of St. Peter, lately obtained from the museum of the Collegio Romano. The renaissance series are accompanied, on the wall opposite to them, by elaborate coloured drawings of mural decoration, chiefly from fresco paintings of the Italian cinque-cento period. The greater number of these represent ceilings and wall-compartments of various churches and palaces in Italy, executed from the original frescoes. Coloured engravings by Raffaele Morghen, and Volpato, of Raffaele's great paintings in the palace of the Vatican are hung on this wall.

The last court on the right is occupied with decorative furniture, the greater part belonging to the Soulagès Collection; the richly-gilt chairs and the beautifully inlaid coffers are of Venetian and Florentine sixteenth century work; and the copies, hung on the walls near them, of the frescoes by Correggio at Parma illustrate the same period of art.

In the bay opposite are placed examples of English and other art-manufacture of the seventeenth and eighteenth centuries; chiefly furniture decorated with carving, with marqueterie or tarsia work.

The wooden models of churches, proposed to have been erected in London, are lent by the Dean and Chapter of St. Paul's; and in the gallery above this corridor will also be found Sir Christopher Wren's original model for St. Paul's cathedral, accompanied by plans, sections, and other illustrations of the present structure.

Northern Corridor.

The portion of the northern corridor leading to the Art Library is occupied by a collection illustrative of the history of wood-engraving, the greater number of the specimens being the gift of John Thompson Esq., superintendent of the female class for wood-engraving in the schools of the department; and this collection is mainly intended for the use of the class in question. The series of woodcuts by Hans Burgmair forming what is called the Triumph of the Emperor Maximilian, arranged like a frieze round this corridor, commencing on the right; they consist of 135 sheets, occupying a length of 162 feet, and are now, for the first time, placed so as to be viewed consecutively. They form a curious and valuable illustration of the costume and customs of the commencement of the sixteenth century; the date of their execution is 1517 to 1519, and the present copies were struck from the original blocks in 1796.

Cases containing examples of modern English and Continental art manufactures are placed between the gallery staircases. These were in great part purchased from the Exhibition of 1851, and from the Paris Universal Exhibition of 1855. Among them are porcelain from the royal manufactory at Sèvres, Faience ware, and revivals of the Italian majolica. Of this latter description, the products of the Ginori manufactory, near Florence, especially the revival of the lusted majolica ware, are notable objects, as are also the reproductions by Messrs. Minton and Co. A large jardinière, or flower-stand for a conservatory, of their workmanship should be remarked as one of the most important specimens of the ceramic art ever produced in this country. There is also a case of modern bronzes, jewellery, and other works in metal.

The windows of the corridor contain specimens of ancient and modern painted glass; among these is a large window, in three divisions, of the 15th century, said to have been originally brought from Winchester College. The remainder of the collection of painted glass is shown in the North Rooms, and the original specimens are accompanied by a collection of framed drawings and coloured engravings of examples, from various churches, English and continental.

The wrought-iron screen from the terrace at Hampton Court is a good example of English ornamental iron-work of the 17th century: the injuries it had suffered from exposure and from unskilful painting were such as to necessitate the restoration of many of the details.

Oriental Objects.

At the upper part of the East Corridor, a division or court is appropriated to specimens of oriental art manufactures in various categories—especially rich Indian tissues—Chinese and Japanese porcelain and lacquered work, decorative arms, bronzes, objects in marqueterie, damascene work, &c. The original specimens are accompanied by a series of coloured drawings, illustrative of oriental decoration generally. Another phase of the same art receives illustration from the gorgeous examples of Siamese workmanship lately brought over by the ambassadors of the King of Siam, and lent by the Queen to this Museum.

Central Hall (North)

is principally occupied by large objects, chiefly in the class of carved and otherwise decorated furniture. Round the walls are hung a series of copies in distemper of the pilasters and ceiling compartments of the loggia of Raffaele in the Vatican. They form a continuation of the illustrations of mural decoration, already described, in the West Corridor, and ought to have followed in sequence with them; but the height of the pilasters would not allow of their being so placed. These copies are of the full size of the originals, and are especially valuable from the fact, that

the originals are in a very dilapidated condition, and are rapidly becoming invisible: they were executed on the spot by Italian artists. Two original designs, drawn in bistre by Giovanni da Udine—one of which is believed also to contain a sketch or first thought for one of the historical lunette subjects, by the hand of Raffaele himself—are hung near the pilasters; and also two of the original cartoons for portions of the pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. The colossal statue of David by Michael Angelo (plaster cast) has been, owing to its size, unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it.

The larger glass case contains illustrations of Italian sculpture in marble, terra-cotta, and metal, of the 15th, 16th, and 17th centuries.

The two stone statues of Madness seen in this court, would, but for their weight, have been placed with the British sculpture up stairs: they were originally executed by the sculptor Cibber for the entrance gate of the old Bethlehem hospital, Moorfields.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffers of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other in carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. Another large carved and gilt "retable" of Flemish work, and a triptych painted with subjects from the Apocalypse, dating from the 15th century, have recently been added to the collection. The visitor will notice several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c.

Some of the glass cases in the Central Hall are devoted to the reception of specimens on loan, the more important of which are enumerated in the accompanying printed lists.

The North Rooms, under the Sheepshanks' Gallery, contain a very important portion of the Art Museum. Objects that more especially surrounded the daily life of the mediæval and succeeding periods are collected in the cases here, and other illustrations of domestic art-manufacture are placed round the walls. The glass case, No. 1, contains a series of enamels, among which is remarkable a triptych of champlevé workmanship of the 13th century, and also another triptych of Limoges enamel, by Pierre Raymond, dated 1543. There are also examples of Chinese champlevé and cloisonné work. The collection of majolica occupies cases Nos. 2 and 5, as well as those below the windows, and comprises examples from the earliest period up to the finished performances of the Gubbio and Urbino artists. On the left side are exhibited an unrivalled series, many of them signed and dated, of the works of Maestro Giorgio, the majolica artist of Gubbio, whose skill in the production of lusted ware, especially that ornamented with the crimson or ruby lustre, of which he probably was the inventor, has made his works much valued. Venetian glass occupies case No. 4, and two adjoining side cases. Flemish and Dutch stone-ware and French Faience and Palissy ware, also porcelain, as well as oriental as from the various European manufactories, occupy the remaining cases. Of Della Robbia ware there are several important specimens exhibited on the walls, especially a relieve representing the "Last Supper," and an altar-piece with the "Adoration of the Kings." In the second room, cases 7, 8, and 10 are filled with works in metal, including bronzes, medals, ecclesiastical utensils, locks, firearms, and other weapons. No. 9 contains caskets in metal, ivory, and other materials, besides various specimens of carving in wood and ivory. The elaborately engraved bamboo canes of very interesting design, are recent acquisitions from the Museum of the Collegio Romano. The window cases to the left contain jewelry and other goldsmith's work, watches, ornamental knives, spoons, and other objects of domestic use; also wrought-steel keys and locks. In similar cases, to the right, are stamped leather coffrets, examples of bookbinding, Damascenerie, &c. Against the end wall is placed a sculptured stone chimney-piece, formerly in a palace of the Rusconi family, lords of Como. Round the room are hung frames containing illuminations from Italian, German, and Flemish MS.; and in the windows are some portions of ancient stained glass.

North Gallery.

Here are placed casts, full size, of one of the bronze gates of the Baptistery at Florence, the work of Lorenzo Ghiberti, and on the walls are hung some specimens of Gobelin and other tapestry. A portion of a collection of engravings, chiefly the gift of Mr. Sheepshanks and Mr. Doo, R.A., is also exhibited here, and a part of a series of etchings presented by Mr. Sheepshanks.

It is intended that every specimen, as far as space may permit, should be accompanied by a descriptive label, containing such details respecting the object as are judged necessary.

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the Iron Building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are *School Buildings and Fittings, General Education, Drawing and the Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanics, Apparatus for Teaching the Deaf and Dumb and Idiots, &c., and Physical Training.*

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the publisher's name and address, and the prices at which they may be obtained—enabling them to compare one specimen with another, and to select that which may best suit their requirements. It has also been an object, in labelling the specimens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Construction, we find in the first bay on the left, a collection of models of existing school buildings, mostly contrived so as to show the interior arrangement of the rooms, desks, and fittings. Among those demanding especial attention are the Central School for Boys of the British and Foreign School Society, Borough Road; Homerton College Training Schools; First, Second, and Third Class-rooms of the Royal Naval Hospital Schools, Greenwich; the Norwich Diocesan Boys' School; and the beautiful model of Lord Granville's Schools at Shelton, Staffordshire. On the adjoining walls are numerous plans, sections, and elevations of Normal Schools of France and Germany; and in front are specimens of the desks, reading-stands, easels, and other school fittings, as used and recommended by most of the great Metropolitan Educational Societies.

Class II., General Education, commences in the next recess. The greater portion of the Library, which now numbers upwards of 10,000 volumes, is arranged here. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. The collection of works, towards the purchase of which grants are made by the Committee of Council on Education to the managers of schools under government inspection, is kept separately, in order that the books may be more readily examined and compared one with another by those who may have obtained grants, and are desirous of making selections suitable to the requirements of their schools. The books may be removed from the shelves for examination or study on students' days (Wednesdays, Thursdays, and Fridays), on application to the attendants. Proceeding down the left-hand side of the Museum, still occupied by General Education, the visitor reaches a series of small glass cases containing examples of object-lessons, such as cotton, silk, and metals, showing the various processes of manufacture, sent by the Home and Colonial and British and Foreign School Societies, the Royal Military Asylum, Chelsea, and the Cotton Supply Association of Manchester. The case contributed by the latter association contains samples of cotton from all quarters of the globe, pods of the wild cotton plant (*Gossypium herbaceum*), and from the same species under cultivation, also small specimens illustrating all the various stages of manufacture from the raw cotton to the finest fabric; cotton seed, cotton oil, and cotton oil cake for feeding cattle, &c. Opposite these are the Kinder Garten, and other instructive toys, mostly contributed by Messrs. Joseph Myers and Co. The upright case containing these toys, and two others in the immediate vicinity, of a similar nature, are curious, as being constructed of the leading varieties of the ornamental woods of Australia, from designs by Professor Semper. Next in order of classification comes the apparatus for teaching persons of deficient faculties. Among the books exhibited in this Class will be found no fewer than eight different systems for teaching the blind to read. From the very few books published for the blind, it is much to be regretted that a uniform system of tangible typography is not adopted.

The visitor next reaches the collection of objects of Household Economy, consisting principally of various cheap forms of cooking apparatus, fire lamp grates, and other contrivances for warming and ventilating. In the adjoining compartment are placed the books, diagrams, and instruments of music. The village organ, by Mr. Lewis, suitable for a small church or a large schoolroom, and the school pianofortes of Hopkinson and Mr. G. Cocks are the principal instruments exhibited.

The last recess on this side, together with the end wall and the two opposite recesses, are devoted to drawing and the fine arts. In this the Department and M. Brucciani are the principal contributors, M. Brucciani exhibiting the casts and examples used in the art-schools, and the Department the drawing-copies, materials, &c., supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the originals; and one of Michael Angelo's Slaves, designed for the monument of Pope Julius II. They are from Sauvage of Paris.

In the Division of Natural History, Prof. Henslow contributes a valu-

able collection of botanical specimens, a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art; Prof. Tennant, a collection illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The elementary collection of Minerals by Professor Krantz is excellent, as are also the Diagrams of Messrs. Day, and the Geological and Natural History Diagrams of the Working Men's Educational Union.

Geography and Astronomy come next in order of arrangement, and form, perhaps, the most perfectly represented class in the Educational Museum. The large collection of maps and atlases includes specimens from France, Germany, and America, and from most of the principal publishers of our own country. In front of the maps, surrounded by globes and astronomical diagrams, stands the Astronomer Royal's full-sized model of the Transit Circle of the Greenwich Observatory, and lower down more globes and orreries by Newton and Son. On the wall at the back is a fine map, drawn by the late E. Hughes, master of the Lower School at Greenwich.

The astronomical diagrams of Messrs. Day, and those of the Working Men's Educational Union, are worthy of attention, the former for excellence of production, and the latter for clearness and cheapness. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thornethwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case.

The last division in the Educational Museum is allotted to Mechanics, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), J. C. Buckmaster (mechanical powers), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics and pneumatics). There is also a large collection of French apparatus, the property of the Department. In this class, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thornethwaite's may be mentioned as the cheapest in the collection.

THE GALLERY OF BRITISH FINE ART.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection. His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name. It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions. The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, episodes of our domestic life, and the scenery of our native country; and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured. The peculiar interest which this collection is calculated to excite is due, therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our *home* feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the artists in alphabetical respective order.*

Room 2 Nos. 8 to 16 are by Sir A. W. Callcott, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.

1 Nos. 17 and 18 are by Mrs. Carpenter; the first was painted in 1821, but has recently been in the hands of the artist.

1-2 G. Clint's pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself: the figure of Lister as *Paul Pry* is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.

1 Ten works by Collins, Nos. 24 to 32, are in the collection, of very different degrees of merit: that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the gate while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study

* The Collection is contained in four rooms: the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

will be found among the drawings. (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844: it is interesting to note the change of the painter's manner.

The *Stray Kitten* is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution. The milk-pan has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.

Constable is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, a unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered. It was painted in 1823, but a trivial fault was found with it by the Bishop for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil. No. 35 is, in many respects, admirable; and the last, in particular, shows how fully he knew that the only school of art was that kept by Nature.

Nos. 39 to 49 are by E. W. Cooke, A.R.A., several of them worked out with the extreme accuracy and care which characterize his paintings. Nos. 41, *Brighton Sands*, and 43, *Mont St. Michel*, were so completely changed from the original effect, that it was necessary to remove the coating of mastic magill which lay over them with an opacity not unfitly compared to "pea-soup"—this delicate operation has been effected most skilfully and successfully.

Nos. 52 to 60 are by C. W. Cope, R.A. The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "The Hawthorn Bush, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, *The Young Mother and Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.

No. 61, *Scene from the Tanniel*, and 62, *Summer's Afternoon*, are by Thos. Creswick, R.A., both exhibited in 1844.

Nos. 65, 66, and 67, by F. Danby, A.R.A. are not favourable examples of his style. The first was painted in 1821.

No. 69, the work of T. Duncan, A.R.A., is a touching illustration of the pathos that speaks in the words of the Ballad, "I wish I were dead, but I'm no like to dee," "And why do I live to say, Wae's me?"

No. 70, by Sir Chas. L. Eastlake, is an incident from real life, and, though a slight painting, is vividly told. 72 and 73 are by Etty.

No. 74, by W. P. Frith, R.A. is a scene from Goldsmith's "Good-natured Man," act iii. sc. 1, where Honeywood introduces the bailiffs to Miss Richland thus:—"Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony."

Nos. 81, 82, and 83, by J. C. Horsley, A.R.A., are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from Haddon Hall, Derbyshire; the latter from the bow-window in the Steward's parlour.

Two Portraits by Jackson, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tint have not stood.

Nos. 87 to 102 are sixteen works by Sir E. Landseer, R.A., including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, a No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Chief Mourner*, No. 93, is a picture the pathos of which has rarely been exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended. The daggled plume, and the red drops that have fallen heavily, one by one like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*—the largest painting in the collection—the reading the many incident brought within its compass will interest all who examine it with the attention it merits; and besides the power of expression evinced, the artist's skill displayed in several of the groups may repay minute scrutiny, even if the advantage of technical knowledge do not exist to draw admiration to the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by Chas. Landseer, R.A., represents the passage in the life of Andrew Marvell when the Lord Treasurer Danby, knowing his poverty, offered him a present of 1000*l.*, hoping to secure his interest for Charles II.'s corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by C. R. Leslie, R.A. chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 106, where Petruchio is wroth with the tailor. The management is skilful, and passages of colour are rich. This is a repetition of the same subject in the Petworth collection: it was painted in 1832. The principal characters from *The Merry Wives of Windsor*, 110, and the three pictures, 111, 117, 118, of Scenes from Molière are of the same class. And though the parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning the author as intensely as he himself has done. Among the latter is *Uncle Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from Gil Blas. The little circular picture, No. 126, is a portrait of *Her Royal Highness the Princess Royal*, a study for that in "The Christening." No. 129 is portrait of *Her Majesty in the Coronation Robes*, and was esteemed successful likeness.

The group of pictures, Nos. 136 to 162, to which we would next allude consists of twenty-eight works by W. Mulready, R.A., painted during

Room

- 1 the last fifty years; and though varying widely, as may be expected, in treatment and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. The *Seven Ages*, No. 138, was originally designed for a wood-cut, and afterwards developed for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they might be expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving relief from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their unrestrained freedom. Each group evidences the skill of the artist; especially the figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though he can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just been drawing his chair, and now pauses to refresh himself. It was exhibited in 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140, *Giving a Bite*—a boy affording a grudging share of his apple; 143, *Open your Mouth and shut your Eyes*; 147, *The Sailing Match*; 148, *The Butt*, where a boy waits to have cherries shot into his mouth, while his dog looks on with quaint intelligence—are all pictures that tell their own stories, and, in the class to which they belong, are not easily rivalled. As examples of artistic skill some of them, especially the last (painted in 1848), are altogether remarkable. The rendering of texture, without recourse to tricks of manipulation, has rarely been surpassed, whether in the soft skin of a little child, the materials of its clothing, or the rigid hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "The Vicar of Wakefield," will well repay careful perusal, and, for artists, is moreover a valuable study of colour and texture. This was painted for Mr. Sheepshanks in 1846.
- 4 No. 165, by G. S. Newton, R.A., representing *Bassanio receiving the news of Antonio's losses*, is rich in colour.
- 2-4 Nos. 167 to 172 are by R. Redgrave, R.A. In the first the artist has found his subject in the beautiful fairy tale of *Cinderella and the Glass Slipper*, and has not failed to see that its moral is not added on as a ponderous fringe, but woven like a thread of gold through the tissue of the story: thus it is through his picture, from the look of kindling love and assured hope with which the young prince bends over the slight figure of Cinderella, whose happiness is now secure, to the mortified surprise of the ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Governess*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gazer that sympathy which her lonely sorrow has not found from those by whom her circumstances surrounded her. In *Ophelia twining her Garlands*, No. 171, the carefully-expressed accessories are taken from a scene in *Penshurst Park*.
- 4 Nos. 174 to 176 by D. Roberts, R.A. *The Gate of Cairo*, called *Báb El-Mutawellee*, although conventionally treated, is an effective representation of eastern architecture.
- 4 No. 177, called *The Little Roamer*—"her path 'mid flowers"—is sufficiently attractive from the graceful beauty of the child—untouched, however, by the sunbeams that must have expanded her flowers—to draw the thoughts away from the inaccuracy of some of its details. No. 178 is familiar to most from the engraving.
- 1-4 185 to 187, by G. Smith, are carefully painted, and are not without a certain homely interest.
- 2 Stanfield is represented by Nos. 188 to 190. *A View near Cologne* (dated 1829), *A Market Boat on the Scheldt* (1826), and *Sands near Boulogne*.
- 2 Stothard's works, Nos. 197 to 208, have the appearance of more than their real age. It may be interesting to the visitor to contrast his endeavour to realize Shakespeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o' Shanter* and *John Gilpin* are quaint, and will be examined with interest.
- 4 J. M. W. Turner, R.A., five pictures, *Line Fishing off Hastings*, exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Coves, with Royal Yacht Squadron* (1828); and *Vessel in distress off Yarmouth*, called "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the walls of the Academy, the materials of his pictures have often failed, and convey an imperfect idea of their first effect. Yet the genius that was chief among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.
- 4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's stick and the boy coaxing for a "Fairing"—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.
- 2-4 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.
- 3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others,

Room

obtained, some by purchase, some by presentation. The whole are enumerated, and particulars given respecting them in the larger catalogue; here we have space merely to indicate a few.*

No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness of more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures: two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermilion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 48 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The manner in which the portrait of the Rev. R. Sheepshanks is worked up in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was on the path to such excellence. No. 75, *Interior*, with *Portrait of Mr. Sheepshanks*, is an apt illustration of the earnestness with which the artist wrought out his intentions. Others, as No. 92, find their realization in pictures in the collection. No. 424 is a likeness in coloured chalk of Mr. Sheepshanks, the donor of the collection. It has been quite recently finished by the artist, and added by Mr. Sheepshanks to his former gifts.

No. 88 is far the most important water-colour drawing in the collection. It is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk study for Webster's *Village Choir*, No. 92, has been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (188); and several by Stothard. There have been lately added to the collection examples of some of the early water-colour masters, as Girtin, Sandby, Cozens, Havell, Nicholson, &c., and it is intended, as opportunity offers, to complete a series of the works of those who laid the foundation of English water-colour art.

SCULPTURE OF THE UNITED KINGDOM.

North-West Gallery.

THE Sculptors' Institute having made application for a space to be set apart for the formation of a collection of Sculpture of the United Kingdom, their request was granted, and a committee appointed to carry it into effect, and the statues and groups now collected in the West Gallery, at the entrance of the Sheepshanks' Gallery of Pictures, show the success that has attended the committee's efforts.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors as well, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish was, that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but an annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years; so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

At present the works are, with few exceptions, by living artists; but some others have been received, as the Mars and Narcissus of Bacon, and the Ariel of Westmacott. The statue of Venus, by Gibson, a marble replica, and that of Cupid, by Spence, are loans from the possessors of the works.

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes. A selection of them also is being circulated, together with other original drawings, among the Schools of Art in connection with the Department.

THE COLLECTION OF ANIMAL PRODUCTS.

ASCENDING to the gallery by the south staircase, we enter upon the first division of the collection (Wool and its Applications). Here are to be seen the fleeces of various breeds of sheep, arranged in glass cases: under each case is a portion of the fleece, stapled to show the length and quality of the wool; wool in various stages of preparation and manufacture—such as picking, sorting, scrubbing, carding, weaving, dyeing, &c.; samples of manufactured articles—as carpets, rugs, flannels, cloth, &c. There is a curious and interesting series of samples called shoddy, a name derived from a process for converting old cloth, stockings, cuttings of flannel, list, and old woollen rags into new cloth. The making of shoddy is mostly carried on in Yorkshire, and has become a manufacture of considerable importance, both as regards home consumption and for export to foreign countries. Great quantities of old woollen rags are annually imported into this country from Germany and other foreign states, and which, after passing through the processes in the shoddy mills, are re-imported to whence they came in the form of broad cloths, beavers, petershams, &c. There is also an interesting collection of coloured flocks for paper-making. Hair, bristles, and whalebone form the next division.

Hair is made up of three parts: the outside portion, or cuticle, consisting of a series of small plates or scales lapping over each other at the extremities; the cortex, a long fibrous substance, arranged longitudinally under the cuticle; and the inner, or medullary substance, arranged in rows of minute quadrangular cells. Microscopical views of these portions, and sections of hair and wool, are shown on the walls over the glass cases.

Of human hair, of which there are many varieties exhibited, the light-coloured and most valuable comes from Germany and the Scandinavian States: the darker shades are mostly imported from France.

The application of horse-hair, camels'-hair, cow-hair, &c., to manufactures is shown in many beautiful and curious products.

Whalebone, which is the horny, laminated substance supplying the place of teeth in the whale, is almost identical, in chemical composition, with the white of an egg, consisting of albumen hardened by the admixture of a little phosphate of lime. There are several cases of specimens illustrating the commercial varieties, and the uses to which it is applied.

We next come to the division allotted to furs. Furs are mostly obtained from animals inhabiting cold climates, and are generally in the best state for commercial purposes when obtained towards the beginning of winter, being at that season longer, softer, and more beautiful in colour. Mr. Nicholay and Mr. Roberts both exhibit many fine and beautiful varieties. The number of wild animals annually destroyed for the sake of their skins is enormous; in 1855, of squirrel skins alone, upwards of two millions were imported to this country. Cats also fall victims to the beauty of their skins, as many as thirty-two thousand having been imported, principally from the Hanse Towns, during the same year. In the case of rare furs contributed by Mr. Nicholay, are some beautiful examples of the use of bird skins as a substitute for fur in the skins of the great-crested grebe (*Podiceps cristatus*), belonging to the order of divers, occurring in Norfolk, Lincolnshire, and Wales.

Adjoining the furs are arranged the collections of feathers, down, and quills. There is a great variety shown for upholstery purposes, and for personal ornament and decoration.

The next specimens of importance that present themselves to our notice are the horns, tusks, and hoofs of various descriptions used for manufacturing purposes. There are many fine specimens of ivory carving and turning exhibited by Mr. W. Lund, and good illustrations of the process of making knife-handles, combs, drinking-horns, &c.

The opposite side of the bays occupied by the collections we have last mentioned contain the examples of silk and leather; and the last bay of the museum is allotted to the animal oils and fats, chemical products of bone and waste matter, animal dyes and pigments, &c. There are also illustrations of the processes of making gelatine, soap, perfumery, and other manufactures from animal substances.

FOOD MUSEUM.

ADJOINING the Museum of Animal Products in the East Gallery, a collection is now being formed to illustrate the history, varieties, and chemical composition of Food, both animal and vegetable, including beverages, fermented liquors, and narcotics. This collection owes its origin to Mr. T. Twining, Jun., who presented to the Department, before the opening of the Museum in June last, a series of examples having reference to Domestic and Social Economy, the Food Section of which was formerly exhibited in the first bay of the Gallery. The present Museum has, however, been entirely re-formed by Dr. Lyon Playfair, and on his retirement the superintendence was confided to Dr. Lankester.

Among the various specimens already contributed, we would particularize the fine examples of the more useful cereals, namely, wheat, barley, oats, and rye, presented to the Department by Messrs. Lawson and Co. They occupy a series of glass cases extending across the space at present allotted to the Food Museum. Also, the fruits, spices, and condiments from Messrs. Fortnum and Mason; and the very interesting series of examples illustrating malting and brewing, contributed by Messrs. Huggins and Co. In classifying the examples exhibited, the chemical composition of each distinct variety of food is first given, the chemical ingredients being shown in their relative proportions, and

the lb. taken as the unit; then follow the commercial varieties, and substances used for purposes of adulteration; and lastly, samples of their most fitting methods of application, either in preparations by themselves, or in combination with other ingredients. Tea, coffee, chocolate, potatoes, and a large number of the cereals, have already been arranged in this manner. An explanatory tabulated label being placed in each case affords a ready means of comparing the relative nutritious value of the various kinds of food.

Opposite the collection of cereals is an interesting series of Chinese drawings illustrating the history of the cultivation and preparation of tea. Underneath these are many rare varieties of teas, presented by Messrs. Dakin and Co. Among other curiosities from China may be mentioned the edible birds' nests, and the great green sea slugs, which are esteemed great delicacies by the Chinese. On a table allotted to the chemistry of food are some curious examples of the dietaries of the soldiers of different countries, English, French, Dutch, &c.; the relative proportion of flesh-forming and heat-giving substances being represented by gluten and carbon respectively. It will be seen that the quantity of food given to the Dutch soldier in time of peace is not sufficient to engender in him the amount of pugnacity, requisite for belligerent purposes: consequently, when in active service, the quantity of food is nearly doubled, as shown in the case referred to.

THE ARCHITECTURAL MUSEUM.

THE Architectural Museum was founded in the year 1851, in Cannon Row, Westminster, as the nucleus of a National Museum of Architectural Science and Art. The whole of the Collection was removed to the South Kensington Museum in March, 1857, where it now occupies the West Gallery of the Iron Building. It has been formed by gifts, loans, and purchases by the Committee, Treasurer, and Curator of the Museum while in Cannon Row, to which is now added the Collection of the Department of Science and Art.

The Architectural Museum is supported by Subscriptions and Donations.* A Committee, chiefly Architects, was constituted in 1851 for its management and the collecting and distributing of its funds. A *Prospectus* and *Report* may be obtained of the attendant in the gallery.

The ultimate object of the Museum is to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all countries and times. Its direct aim is to improve the *art workmanship* of the present time. To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of architectural works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. The whole range of Gothic Art from those countries where it has been practised is more or less represented by casts and specimens. Arrangements are also now being made for a classification in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now many examples in the Museum. To casts and specimens are added, Photographs, Drawings, and Engravings of Architectural Works; the photograph or engraving giving a view of the whole structure, the casts giving the detail. Models of Buildings have also been obtained either by gift or on loan. The various collections now number upwards of 7000 specimens.

Courses of Lectures will be delivered, during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to workmen. Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day. As a means of extending the usefulness of the Institution Honorary Local Secretaries are being appointed in the more important towns in the kingdom.

SOUTH KENSINGTON MUSEUM

Of Pictures, Sculpture, Education, Architecture, Building Materials, and Products of the Animal Kingdom.

Under the direction of the Committee of Council on Education
SCIENCE AND ART DEPARTMENT.

The Museum is open free on Mondays, Monday evenings, Tuesdays, Tuesday evenings, and Saturdays. The Students' days are Wednesdays, Wednesday evenings, Thursdays, and Fridays, when the public are admitted on payment of 6d. each person. The hours are from 10 to 4, 5, or 6, according to the season, in the day-time, and from 7 to 10 in the evening. The Museum and Library are opened Free in the Easter, Whitsuntide, and Christmas Holidays.

Tickets of Admission, giving the privilege of copying and consulting works on the Students' days, are issued at 2s. each, monthly; 3s. quarterly; 6s. half-yearly; and 10s. yearly. Tickets are also issued to any School at 1s. yearly, which will admit all the pupils of such school on all Students' days throughout the year. To be obtained at the Museum-door, or of Messrs. Chapman and Hall, 193 Piccadilly.

* Subscriptions and Donations may be paid to the Treasurer, G. G. Scott Esq.; to the Hon. Secs., and J. Clarke, Esq.; to the Sub. Sec., M. J. Lomas Esq.; the Curator, C. B. Allen, Esq.; and the Collector, Mr. R. Mott.

LIST OF OBJECTS ON LOAN TO THE MUSEUM OF ORNAMENTAL ART.

COLLECTION OF CHINESE AND JAPANESE OBJECTS OF ART AND MANUFACTURE,
Lent by the Right Hon. the Earl of Elgin and Kincardine, K.T., G.C.B., Late Envoy Extraordinary
to the Emperor of China.

Exhibited in the Art Museum at the end of the Eastern Corridor.

Chinese Enamels on Metal.

1. Large Tripod vessel and Cover in ancient cloisonné enamel. This art of enamelling, of which the present is a very remarkable specimen, seems to be now lost in China.
2. Round Tripod vessel of similar enamel, mounted in gilt brass, with openwork bronze cover; on wooden stand.
3. Oblong Box, with handle on the lid, of similar enamel.
4. Bowl ornamented, within and without, with similar enamel; on carved wood stand.
5. Bowl and Cover of similar enamel, on a stand embroidered with silk.
6. Idol of Bronze ornamented with similar enamel, and supporting an enamelled vessel; on carved wood stand.
7. Sheath of similar enamel, containing a knife and chopsticks.

Bronzes and other Metal Work (chiefly Chinese).

8. Bronze Vase with three birds resting upon it. Inlaid with delicately wrought pattern in white metal. Japanese work.
9. Pair of circular bronze Incense Burners, with openwork and ornament in high relief.
10. Pair of square bronze Incense Burners, with lids attached by chains.
11. Bronze Tripod Bowl with ornament of dragons, etc., in relief.
12. Pair of Grotesque Monsters in bronze.
13. Pair of bronze Match-holders in form of cranes.
14. Bronze Grotesque Monster playing with a ball.
15. Bronze Dragon.
16. Group of two Tortoises in bronze.
17. Paper weight (?) in bronze with handle formed of a lizard.
18. Bronze Cup, oval form, with chased ornament.
19. Bronze Teapot.
20. Pair of Branches formed of Chinese "cash."
21. Bronze Fir Branch with a cone.
22. Bronze Ink and Pen Holder (*Japanese*).
23. Circular Chinese Metal Mirror with ornaments in relief on the reverse.
24. Pair of Cranes in white bronze and silver, mounted on lacquered work stand (*Japanese*).
25. Japanese sword.
26. Model of Japanese Double Swords.

Carvings in Wood and Ivory (Chinese).

27. Chinese Root Carving of a beggar standing, supported by a stick, near a rock to which a bat is clinging.
28. Similar Root Carving of a rustic tripod vase, with base of same material.
29. Screen in openwork of carved ebony with a medallion of carved jade in the centre.
30. Bowl and Cover in carved wood, lacquered red, "coral lac."
31. Oblong Box, similarly carved and lacquered.
32. Carved Ivory Box.
33. Carved Ivory, in three pieces, with the Chinese character that expresses longevity carved on the top in 100 different forms.

34. Set of Chessmen in carved ivory.
35. Small carved ivory figure of a Boy tying the string of his top round a tortoise.
36. Similar carved figure of a Child playing with a grotesque Mask.
37. Similar carved figure of a Girl seated, with long flowing hair, coloured red.
38. Similar carving of a Baboon playing with a Melon.

Carvings in Stone, etc., (Chinese).

39. Large carved stone Seal, the top ornamented with two dragons.
40. Two Bowls in jade stone, engraved with ornament of flowers etc.
41. Four Bowls of various shapes carved in steatite or soap stone, ornamented with leaves, flowers, etc.
42. Pair of octagonal Match holders, of similar material, in openwork carving.
43. Two small carved Lamps of similar material.
44. Square vessel for holding sticks of incense, the top with two ants carved in relief upon it.

Lacquered Work (Japanese).

45. Small Cabinet fitted with drawers, etc., and mounted in silver.
46. Similar Cabinet, with miniature windows and other fittings.
47. Similar Cabinet with windows and fittings.
48. Cabinet or Tea Caddy ornamented with marqueterie of different coloured woods.
49. Nest of Square Boxes in light aventurine lacquer.
50. Similar Nest of Boxes, in darker aventurine lacquer.
51. Similar Nest of Boxes, black lacquer, with flowers, etc. in silver.
52. Box ornamented with a chequered pattern of black lacquer and silver.
53. Box with black lacquer ground, the lid ornamented with a branch of red flowers.
54. Square Box in lacquer of alternate stripes, black, yellow, and red.
55. Three Trays in black lacquer, with gold ornament.
56. Three Trays in red lacquer.
57. Tray inlaid with coloured mother of pearl.
58. Bowl and Cover with black lacquered ground relieved with dull gold pattern.
59. Bowl and Cover, similar ground with pattern of delicate gold lines.
60. Japanese Hat, of wood lacquered black.
61. Another Hat.
62. Oblong Box in light brown lacquer (*Chinese*).
63. Medicine Case in five compartments with silk cords, the handle formed of a grotesque lacquered ivory figure, working on a mask with a chisel and mallet (*Japanese*).

Porcelain (Chinese).

64. Porcelain Vase, grey cracklin with blue pattern, on wooden stand.
65. Porcelain Vase, grey cracklin, mounted in bronze.

66. Porcelain Vase, old grey cracklin, on wooden stand.
67. Porcelain Vase, Turquoise cracklin, on wooden stand.
68. Porcelain Vase, painted with flowers, birds, etc.
69. Porcelain Vase, with bulbous shaped neck.
70. Porcelain Vase, painted with flowers, butterflies, etc.
71. Porcelain Vase, of delicate grey colour, with handles and bulbous shaped neck.
72. Small Porcelain Bottle, yellow ground on wooden stand.
73. Two Porcelain Bowls painted with bands of dark blue.
74. Shaped Porcelain Bowl and Cover, on wooden stand.
75. Porcelain Bowl painted with fruit, etc.
76. Small grey cracklin Bowl.
77. Small grey cracklin Bowl with three feet.
78. Oblong Porcelain Tray divided into compartments.
79. Enamelled brick from Golden Island.

Porcelain contained in the side cases (Japanese).

80. Twelve Cups, Saucers, & Covers of eggshell porcelain.
81. Twelve Cups and Saucers, similar porcelain, with silvered pattern.
82. Six large Cups (or covers) of similar porcelain, silvered.
83. Two Cups and Covers painted with birds.
84. Two Cups and Covers.
85. Ten small Cups.
86. Two Cups and Saucers, eggshell porcelain, the outside covered with woven grass.
87. A mask of eggshell porcelain.

88. Saucer with raised pattern in dull gold.
89. Seven eggshell porcelain cups in wooden case.

Miscellaneous Objects.

90. Tobacco-pipe, mounted, in silver, with worked case and pouch to match (*Japanese*).
91. Watch pocket, embroidered with silk.
92. Four Chinese Paper Lamps.
93. Two Fans.
94. Chinese pebble Spectacles and Case.
95. Cut Glass Tumbler of Japanese manufacture.
96. Ten Glass Hair Pins of Japanese manufacture.
97. Two Glass Bottles of Japanese manufacture.
98. Magnifying Glass in a box of Japanese manufacture.
99. Two twisted Canes.
100. Model of Joss House (6 pieces).
101. Pair of embroidered Chinese Lady's Shoes.
102. Japanese Clock.
103. Clock made on the European model, Japanese work.
104. Japanese Musical Instrument.

In the side cases.

105. Japanese outside Coat, formed of grass fibres, covered with green netting.
106. Two Chinese Rugs.
107. Sixteen volumes of Japanese Books, with illustrations of landscapes, animals, caricatures, etc.
108. Chinese picture of a gambling party.

In the Central Court of the Art Museum, the following objects, among others, are exhibited on Loan.

Lent by Matthew Uzielli, Esq.

A collection of engraved Gems and Cameos, the greater number antique Greek and Roman; a few of the mediæval period, and some antique vitreous pastes. The large onyx in the centre of the case is a recent work by Pistrucci.

Lent by Sir F. E. Scott, Bart.

A series of Limoges painted enamels. They are examples of the works of some of the most eminent of those artists who lived during the 16th century and raised the reputation of Limoges as the principal school of enamel painting in France.

1. A work of Nardon Pénicaut, who flourished about 1500. This receives an interesting illustration from the illuminated page shewn beside it, with the same subject in the *Livre d'Heures* of Rouen, dating from the latter half of the 15th century.
2. By Jean Pénicaut I. (about 1530); subject,—The Virgin, the Infant Jesus, and ten Saints.
3. A circular plaque by Jean Pénicaut II., signed I.P. (about 1540); subject,—The Adoration of the Shepherds, painted in "Grisaille," relieved with gold.
4. By Pierre Raymond, signed P.R. (about 1560); subject,—The Deposition from the Cross, painted in "Grisaille."
5. By Leonard Limosin, signed L.L., and dated 1532; subject,—The Virgin, in colour, and the seven dolours painted in "Grisaille."
6. By Joseph Limosin (?), about the end of the 16th century; subject,—Saint John the Baptist; and two oval medallions, containing the Preaching in the Wilderness, and the Baptism of Christ.

Lent by the Marquess of Salisbury.

A series of vases, spoons, etc., in engraved rock crystal, mounted in enamelled gold and jewels: also, the box, of Spanish workmanship, ornamented with tortoise shell and mounted in silver, in which the former objects were contained when found at Hatfield House.

Lent by Colonel Guthrie.

"The Mermaid Jewel"—a pearl of extraordinary size

and remarkable form, mounted in gold and enamel, of Italian workmanship.

A series of ornamental objects in rock crystal, and in carved and jewelled jade.

Lent by A. Barker, Esq.

1. Cabinet ornamented with ormolu of French work, period of Louis XVI. with plaques of Sèvres porcelain (*pâte tendre*).
2. Casket in carved amber.
3. Statuette in carved ivory of the Virgin and Child in a shrine decorated with elaborate metal work ornament.
4. Cabinet in ebony with engraved metal ornaments.

In the North Room of the Art Collection.

Collection of 90 pieces of Italian Majolica.

Ditto of crystal plateaux, engraved cups, etc.

Ditto of carved ivory and bone statuettes, horns, dagger-sheaths, etc.

Ditto of bronzes, chiefly Italian 16th and 17th century work.

Ditto of Venetian and Bohemian glass, of the 16th 17th, and 18th centuries.

A "Retable" painted with figures of Saints, of the school and period of Crivelli (15th century).

Three pieces of ancient painted glass.

Medallion of 17th century glass, painted in grisaille and yellow stain.

Paintings lent by J. Gurney, Esq.

Portrait of Rosa Bonheur by Dubufe, with bull's head painted by Rosa Bonheur.

Landscape with figure and dog, by Creswick, Frith, and Ansell.

Landscape by J. E. Hering.

Two Landscapes by F. W. Keyl.

Two Views in Egypt, by J. H. Frère.

ATTENDANCE AT THE MUSEUM.

1859	Free Days.		Students' Days.		Totals.	Corresponding Numbers in 1858.
	Morning.	Evening	Morning.	Evening.		
January .	21,180	18,142	2,188	970	42,480	32,631
February .	16,093	16,668	2,401	761	35,923	31,628
March .	17,675	14,680	3,172	878	36,405	39,374
April .	20,299	14,496	6,195	3,598	44,588	47,027
May .	18,057	19,467	4,025	3,336	44,885	49,865
June .	19,574	12,336	3,876	395	36,181	30,932
July .	13,863	11,765	3,410	1,879	30,917	37,813
August .	18,208	18,523	3,209	701	40,641	42,144
September .						41,784
October .						34,090
November .						30,013
December .						38,987
Total .	144,949	126,077	28,476	12,518	312,020	456,288
Monthly average in 1858 .	16,623	17,477	3,149	774	38,023	

Grand Total since the opening of the Museum on the 22nd June, 1857—1,036,599.

COMPARISON OF THE YEARLY NUMBER OF VISITORS.

Years.	No. of Visitors.	Remarks.
1854	104,823	To the Museum of Ornamental Art, only, at Marlborough House.
1855	78,427	
1856	111,768	Collections removed to South Kensington. First Calendar Year at Kensington.
1857	268,291	
1858	456,288	

THE METROPOLITAN SCHOOLS OF ART are now open as follows:—

1. **Training School at South Kensington**, for Male and Female Students. The classes meet every day, except Saturday. Hours of study—Morning, 10 to 3; Evening 7 to 9. Fees for classes studying the whole day 4l. per Session. The male day class, paying the fee of 2l. per Session, meets only on alternate mornings. Classes for Schoolmasters, Schoolmistresses, and Pupil-teachers, meet on Tuesday, and Thursday evenings, and on Saturdays from 1 to 3 o'clock. Fee for each class, 5s. for the Session. Similar classes are formed at the Spitalfields, Saint Martin's, and Lambeth District Schools.

2. **A School for Female Students**, not in training, at 37 Gower-street, Bedford-square. Fees per Session,—Advanced Class, 2l. and 4l.; Elementary Class, 1l.; Evening Class, 10s.

3. **District Schools of Art**, in connection with the Training School, are now established at the following places:—Spitalfields, Crispin-street; Finsbury, William-street, Wilmington-square; Saint Thomas' Charterhouse, Goswell-street; Rotherhithe, Grammar School, Deptford-road; Saint Martin's-in-the-Fields, Castle-street, Long Acre; Lambeth, Saint Mary's, Princes-road; Hampstead, Dispensary Building; Christchurch, St. George's-in-the-East, Cannon-street. Entrance Fee 2s. Fees 2s. and 3s. per month. These Schools are open every night, except Saturday, from half-past 6 to 9 in the evening. At the Spitalfields, Finsbury, and Charterhouse Schools there are Female Classes. Application for Admission, Prospectuses, or any other information, to be made at the Schools in each district, and at the Head Master's Office, South Kensington.

LIBRARY.

The Library of Works on Art is now open on Monday, Tuesday, and Wednesday, from 10 a.m. to 10 p.m.; on Thursday and Friday, to 7 p.m.; and on Saturday, to 4 p.m. The Public are admitted by Tickets obtainable from the attendants at the Library, and in the Museum, at the following rates:—For a week, 6d.; a month, 1s. 6d.; a year, 10s. FREE admission to Students. In addition to Books on Art, the Library comprises a collection of Drawings and Prints illustrative of Architecture and Ornament. Copying and tracing are permitted under certain regulations. Entrance at the central office-door, and in the evening through the Museum corridor also.

MR. CHARLES DICKENS' WORKS.

ORIGINAL EDITIONS.

THE PICKWICK PAPERS. With Forty-three Illustrations by SEYMOUR and "PHIZ." 8vo., 1l. 1s.

NICHOLAS NICKLEBY. With Forty Illustrations by "PHIZ." 8vo., 1l. 1s.

SKETCHES BY BOZ. With Forty Illustrations by GEO. CRUIKSHANK. 8vo., 1l. 1s.

MARTIN CHUZZLEWIT. With Forty Illustrations by "PHIZ." 8vo., 1l. 1s.

THE OLD CURIOSITY SHOP. With Seventy-five Illustrations by GEORGE CATTERMOLE and H. K. BROWNE. Imperial 8vo., 13s.

BARNABY RUDGE. A TALE OF THE RIOTS OF 'EIGHTY. With Seventy-eight Illustrations by G. CATTERMOLE and H. K. BROWNE. Imperial 8vo., 13s.

AMERICAN NOTES, FOR GENERAL CIRCULATION. Fourth Edition. 2 vols., post 8vo., 1l. 1s.

OLIVER TWIST; OR, THE PARISH BOY'S PROGRESS. Illustrated by GEORGE CRUIKSHANK. Third Edition. 3 vols., 8vo., 1l. 5s.

CHAPMAN AND HALL, 193, PICCADILLY.

MR. DICKENS' NEW WORK.

Now publishing in Monthly Numbers, price ONE SHILLING, Uniform with the Original Editions of "PICKWICK," "DAVID COPPERFIELD," &c.

A TALE OF TWO CITIES,

By CHARLES DICKENS,

WITH TWO ILLUSTRATIONS BY "PHIZ."

To be completed in Eight Monthly Parts.

CHAPMAN AND HALL, 193, PICCADILLY.

EDUCATIONAL WORKS.

THE ENGLISH OF SHAKESPEARE. Illustrated in a Philological Commentary on his Tragedy of "Julius Caesar." By GEORGE LILLIE CRAIK, Professor of History and of English Literature in Queen's College, Belfast. Second Edition. Post 8vo. In the press.

OUTLINES OF THE HISTORY OF THE ENGLISH LANGUAGE. For the use of the Junior Classes in Colleges, and the Higher Classes in Schools. By GEORGE L. CRAIK. Third Edition. Post 8vo. 2s. 6d.

PRACTICAL PERSPECTIVE. The Substance of the Course of Lectures on Linear Perspective, delivered at, and forming a part of the Course of Instruction in the Training School, and in the Schools of Art in connection with the Department of Science and Art. By R. BURCHETT, Head Master of the Training and Normal School. Fourth Edition. Post 8vo., cloth, with Illustrations. 7s.

PRACTICAL GEOMETRY. The Course of Construction of Plane Geometrical Figures. By R. BURCHETT. With 137 Diagrams. Third Edition. Post 8vo., cloth. 5s.

DEFINITIONS OF GEOMETRY. 24mo., sewed. 5d.

THE CHARACTERISTICS OF STYLES. An Introduction to the Study of the History of Ornamental Art. By RALPH N. WORNUM. In royal 8vo., with very many Illustrations. 8s.

GRAMMAIRE FRANCAISE. By L. DIREY. Small 8vo. 3s.

ENGLISH GRAMMAR. By L. DIREY and A. FOGGO. Small 8vo. 3s.

LATIN GRAMMAR. By L. DIREY. Small 8vo.

DYCE'S ELEMENTARY OUTLINES OF ORNAMENT. 50 Selected Plates, small folio, sewed. Price 5s.

TEXT TO DYCE'S DRAWING-BOOK. Fcap. 8vo. 6d.

REDGRAVE'S MANUAL AND CATECHISM ON COLOUR. Third Edition. 24mo., sewed. Price 9d.

REDGRAVE ON THE NECESSITY OF PRINCIPLES IN TEACHING DESIGN. Fcap., sewed. Price 6d.

A SMALL DIAGRAM OF COLOUR. Small folio. 9d.

PRINCIPLES OF DECORATIVE ART. Folio, sewed. 1s.

LINDLEY'S SYMMETRY OF VEGETATION. 8vo., sewed. 1s.

DIRECTIONS FOR INTRODUCING ELEMENTARY DRAWING IN SCHOOLS AND AMONG WORKMEN. Published at the request of the Society of Arts. Small 4to., cloth. Price 4s. 6d.

ILLUSTRATIONS TO BE EMPLOYED IN THE PRACTICAL LESSONS ON BOTANY. Adapted to all classes. Prepared for the South Kensington Museum. By the Rev. PROFESSOR HENSLOW. With Illustrations. Post 8vo. 6d.

DRAWING FOR ELEMENTARY SCHOOLS. Being a Manual of the Method of Teaching Drawing, specially adapted for the use of Masters of National and Parochial Schools. By ELLIS A. DAVIDSON, Head Master of the Chester School of Art. Post 8vo., cloth. 3s.

MR. CARLYLE'S WORKS.

NEW AND UNIFORM EDITION IN SIXTEEN VOLUMES.

THE FRENCH REVOLUTION: A HISTORY.

2 vols. crown 8vo. 12s.

OLIVER CROMWELL'S LETTERS AND SPEECHES:

With Elucidations and Connecting Narrative.

3 vols. crown 8vo. 18s.

LIFE OF JOHN STERLING.

LIFE OF SCHILLER.

1 vol. crown 8vo. 6s.

CRITICAL AND MISCELLANEOUS ESSAYS.

4 vols. crown 8vo. 24s.

SARTOR RESARTUS:

LECTURES ON HEROES AND HERO-WORSHIP.

1 vol. crown 8vo. 6s.

LATTER-DAY PAMPHLETS.

1 vol. crown 8vo. 6s.

CHARTISM.

PAST AND PRESENT.

1 vol. crown 8vo. 6s.

TRANSLATIONS FROM THE GERMAN:

MUSEUS, TIECK, RICHTER.

1 vol. crown 8vo. 6s.

TRANSLATIONS FROM THE GERMAN:

WILHELM MEISTER'S APPRENTICESHIP AND TRAVELS.

2 vols. crown 8vo. 12s.

CHAPMAN AND HALL, 193, PICCADILLY.

Now Publishing, in Monthly Parts, price 2s. 6d. each,

THE ENGLISH CYCLOPÆDIA OF ARTS AND SCIENCES,

BEING THE FOURTH DIVISION OF

THE ENGLISH CYCLOPÆDIA,

CONDUCTED BY CHARLES KNIGHT.

Three of the Four Divisions of this important work having been completed, and the publication of the Fourth Division being about to commence, the Proprietors desire to call attention to the character of the Cyclopædia, as a complete body of knowledge.

As separate works, the nature of the Cyclopædia of Geography, of Biography, of Natural History, and of Arts and Sciences, is sufficiently clear. But, taken as a whole, the connection of these great divisions may require some very brief elucidation.

If the English Cyclopædia had been arranged in two Alphabets, instead of in four, the one department might have been called *Literary*, the other *Scientific*.

The Cyclopædia of Geography, and the Cyclopædia of Biography, forming Ten Volumes, embrace together not only the Description of every Country, but its History in all ages. Under the Geographical name will be found a rapid view of a nation's progress. Under the Biographical names will be found all the great public events, and the religious, moral, and intellectual history of every State, as detailed in the lives of its eminent citizens.

The Cyclopædia of Natural History, and the Cyclopædia of Arts and Sciences, now commencing, and forming also Ten Volumes, present every feature of the Physical and Moral Sciences, and of the applications of Science to Productive Industry. This concluding Division also embraces all branches of miscellaneous information not strictly referable to these general heads.

The English Cyclopædia is founded upon the valuable Copyright of the Penny Cyclopædia, which has always remained in the hands of Mr. KNIGHT. Every article in that celebrated work was an original contribution, furnished by many of the most eminent men of the times. The elaborate revisions, with the large additions of the present work, have involved a new outlay for literary labour of not less than Seven Thousand Pounds, making the cost of literary production alone of these Twenty Volumes not far short of Fifty Thousand Pounds.

Three-fourths of the Cyclopædia being now completed no doubt can arise to the certainty of the remaining fourth being regularly carried to a conclusion. The last Division commenced in the periodical course of publication on the 31st of January, 1859, and will be finished in the last month of 1860.

The following Divisions are completed.

BIOGRAPHY.

Six Volumes, price 3*l.*; or, in Three Volumes, half-bound morocco, 2*l.* 12*s.*

GEOGRAPHY.

Four Volumes, price 2*l.* 2*s.*; or, in Two Volumes, half-bound morocco, 2*l.* 10*s.*

NATURAL HISTORY.

Four Volumes, price 2*l.* 2*s.*; or, in Two Volumes, half-bound morocco, 2*l.* 10*s.*

London: BRADBURY AND EVANS, 11 Bouverie Street.

CHARLES KNIGHT'S HISTORY OF ENGLAND.

In Four Volumes, demy 8vo., price 36*s.*, and illustrated by 32 Steel Engravings and numerous Woodcuts,

THE POPULAR HISTORY OF ENGLAND,

From the Earliest Time to the Revolution of 1688.

WITH A COPIOUS INDEX.

By CHARLES KNIGHT.

This, the First Division of the 'Popular History of England,' forms a Separate and Complete Work, with which view a Copious Index is added to the Four Volumes. The Second Division will come down to that period of the reign of her present Majesty which has become a constitutional epoch in the important change of the commercial policy of the country. (This Division is now publishing in Monthly Parts, price 1*s.*)

"The 'Popular History of England' of Charles Knight is of a somewhat higher price, comparing it with works issued in penny numbers; but the plates, as well as the paper, are greatly superior, and its literary merits are of a very high order. Indeed, nothing has ever appeared superior, if anything has been published equal to the account of the state of commerce, government, and society at different periods"—*LORD BROUGHAM'S Address on Popular Literature, at the Meeting of the National Association for the Promotion of Social Science, October 12, 1858.*

"Thus, by hearty enthusiasm, yet without a particle of bombast; in short, by his genuine sympathy with all of English kind; he (the author) succeeds in arousing the patriot while he disarms the critic, and we predict that the reception of his book will fully justify its title. His attempt to supply the place of Hume's 'History' is in great measure successful, at least we know to which we ourselves shall henceforth turn to by preference."—*Times*, December 29, 1858.

London: BRADBURY AND EVANS, 11 Bouverie Street.

MACMILLAN AND CO.'S

CLASS-BOOKS FOR COLLEGES AND SCHOOLS.

1.—Arithmetic and Algebra.

ARITHMETIC. For the Use of Schools. By BARNARD SMITH, M.A. New Edition (1858). 348 pp. Answers to all the Questions. Crown 8vo. 4*s.* 6*d.*

KEY TO THE ABOVE. 290 pp. (1856). Crown 8vo. 8*s.* 6*d.*

ARITHMETIC AND ALGEBRA IN THEIR PRINCIPLES AND APPLICATIONS. With numerous Examples, systematically arranged. By BARNARD SMITH, M.A. Sixth Edition (1859). 696 pp. Crown 8vo. 10*s.* 6*d.*

ALGEBRA. For the Use of Colleges and Schools. By I. TODHUNTER, M.A. 496 pp. (1858). Crown 8vo. 7*s.* 6*d.*

2.—Trigonometry.

INTRODUCTION TO PLANE TRIGONOMETRY. For the Use of Schools. By J. C. SNOWBALL, M.A. Second Edition (1847). 8vo. 5*s.*

PLANE TRIGONOMETRY. For Schools and Colleges. By I. TODHUNTER, M.A. [In the Press.]

PLANE TRIGONOMETRY. With a numerous Collection of Examples. By R. D. BEASLEY, M.A. 106 pp. (1858). Crown 8vo. 3*s.* 6*d.*

PLANE AND SPHERICAL TRIGONOMETRY. With the Construction and Use of Tables of Logarithms. By J. C. SNOWBALL, M.A. Ninth Edition, 240 pp. (1857). Crown 8vo. 7*s.* 6*d.*

3.—Statics and Hydrostatics.

ELEMENTARY TREATISE ON MECHANICS. With a Collection of Examples. By S. PARKINSON, B.D. 238 pp. (1855). Crown 8vo. 9*s.* 6*d.*

ELEMENTARY COURSE OF MECHANICS AND HYDROSTATICS. By J. C. SNOWBALL, M.A. Fourth Edition. 110 pp. (1851). Crown 8vo. 5*s.*

ELEMENTARY HYDROSTATICS. With numerous Examples and Solutions. By J. B. PHEAR, M.A. Second Edition. 156 pp. (1857). Crown 8vo. 5*s.* 6*d.*

ANALYTICAL STATICS. With numerous Examples. By I. TODHUNTER, M.A. Second Edition. 330 pp. (1858). Crown 8vo. 10*s.* 6*d.*

DYNAMICS OF A PARTICLE. With numerous Examples. By P. G. TAIT, M.A., and W. J. STEELE, M.A. 304 pp. (1856). Crown 8vo. 10*s.* 6*d.*

A TREATISE ON DYNAMICS. By W. P. WILSON, M.A. 176 pp. (1850). 8vo. 9*s.* 6*d.*

4.—Geometry and Conic Sections.

GEOMETRICAL TREATISE ON CONIC SECTIONS. With a Collection of Examples. By W. H. DREW, M.A. 121 pp. (1857). 4*s.* 6*d.*

PLANE CO-ORDINATE GEOMETRY AS APPLIED TO THE STRAIGHT LINE AND THE CONIC SECTIONS. By I. TODHUNTER, M.A. Second Edition. 316 pp. (1853). Crown 8vo. 10*s.* 6*d.*

ELEMENTARY TREATISE ON CONIC SECTIONS AND ALGEBRAIC GEOMETRY. By G. H. PUCKLE, M.A. Second Edition. 264 pp. (1856). Crown 8vo. 7*s.* 6*d.*

EXAMPLES OF ANALYTICAL GEOMETRY OF THREE DIMENSIONS. With the Results. Collected by I. TODHUNTER, M.A. 76 pp. (1858). Crown 8vo. 4*s.*

5.—Differential and Integral Calculus.

THE DIFFERENTIAL CALCULUS. With numerous Examples. By I. TODHUNTER, M.A. Second Edition. 404 pp. (1855). Crown 8vo. 10*s.* 6*d.*

THE INTEGRAL CALCULUS, AND ITS APPLICATIONS. With numerous Examples. By I. TODHUNTER, M.A. 268 pp. (1857). Crown 8vo. 10*s.* 6*d.*

6.—Problems and Examples.

A COLLECTION OF MATHEMATICAL PROBLEMS AND EXAMPLES. With Answers. By H. A. MORGAN, M.A. 190 pp. (1858). Crown 8vo. 6*s.* 6*d.*

SENATE-HOUSE MATHEMATICAL PROBLEMS. With Solutions—

1848-51. By FERRERS and JACKSON. 8vo. 15*s.* 6*d.*
1848-51. (Riders.) By JAMESON. 8vo. 7*s.* 6*d.*
1854. By WALTON and MACKENZIE. 8vo. 10*s.* 6*d.*
1857. By CAMPION and WALTON. 8vo. 8*s.* 6*d.*

MATHEMATICAL TRACTS ON THE LUNAR AND PLANETARY THEORIES, FIGURE OF THE EARTH, THE UNULATORY THEORY OF OPTICS, Etc. By the ASTRONOMER ROYAL (G. B. AIRY, M.A.). Fourth Edition. 400 pp. (1858). 8vo. 15*s.*

THE CONSTRUCTION OF WROUGHT-IRON BRIDGES; EMBRACING THE PRACTICAL APPLICATION OF THE PRINCIPLES OF MECHANICS TO WROUGHT-IRON GIRDER WORK. By J. H. LATHAM, M.A., C.E. 283 pp. (1858). With numerous Detail Plates. 8vo. 15*s.*

7.—Latin.

HELP TO LATIN GRAMMAR; OR, THE FORM AND USE OF WORDS IN LATIN. With Progressive Exercises. By JOSIAH WRIGHT, M.A. 175 pp. (1855). Crown 8vo. 4*s.* 6*d.*

THE SEVEN KINGS OF ROME. A First Latin Construing Book. By JOSIAH WRIGHT, M.A. Second Edition. 138 pp. (1857). Fcap. 8vo. 3*s.*

VOCABULARY AND EXERCISES ON "THE SEVEN KINGS." By JOSIAH WRIGHT, M.A. 94 pp. (1857). Fcap. 8vo. 2*s.* 6*d.*

A FIRST LATIN CONSTRUING BOOK. By E. THRING, M.A. 104 pp. (1855). Fcap. 8vo. 2*s.* 6*d.*

SALLUST.—CATILINE AND JUGURTHA. With English Notes. For Schools. By CHARLES MERIVALE, B.D. Second Edition. 172 pp. (1858). Fcap. 8vo. 4*s.* 6*d.*

Catiline and Jugurtha may be had separately, price 2*s.* 6*d.* each.

JUVENAL. For Schools. With English Notes and an Index. By J. E. MAYOR, M.A. 464 pp. (1853). Crown 8vo. 10*s.* 6*d.*

8.—Greek.

HELLENICA; OR, A HISTORY OF GREECE, TAKEN FROM DIODORUS AND THUCYDIDES. A First Greek Construing Book. By JOSIAH WRIGHT, M.A. Second Edition. 150 pp. (1857). Fcap. 8vo. 3*s.* 6*d.*

EXERCITATIONES IAMBICÆ; OR, PROGRESSIVE EXERCISES IN GREEK IAMBIC VERSE. By E. R. HUMPHREYS, LL.D. Second Edition. 426 pp. (1854). Fcap. 8vo. 5*s.* 6*d.*

DEMOSTHENES ON THE CROWN. With English Notes. By B. DRAKE, M.A. 144 pp. (1851). Crown 8vo. 5*s.*

DEMOSTHENES ON THE CROWN. Translated by J. P. NORRIS, M.A. (1850). Crown 8vo. 3*s.*

THUCYDIDES. Book VI. With English Notes and an Index. By P. FROST, jun., M.A. 110 pp. (1854). 8vo. 7*s.* 6*d.*

ÆSCHYLUS. THE EUMENIDES. With English Notes and Translation. By B. DRAKE, M.A. 144 pp. (1853). 8vo. 7*s.* 6*d.*

9.—English Grammar.

THE CHILD'S GRAMMAR. By E. THRING, M.A. Demy 18mo. New Edition. (1857.) 1*s.*

ELEMENTS OF GRAMMAR TAUGHT IN ENGLISH. By E. THRING, M.A. Second Edition. 136 pp. (1854). Demy 18mo. 2*s.*

NOTE.—Teachers desirous of receiving intimation of new Cambridge Class-Books as they are published will please transmit their addresses to MACMILLAN AND CO.

MACMILLAN AND CO., Cambridge, and 23 Henrietta Street, Covent Garden, London.

Just Published,

Elegantly half-bound morocco, gilt leaves, price 60*s.*

BLACK'S

GENERAL ATLAS OF THE WORLD

CONTAINING THE NEW MAPS

RECENTLY PUBLISHED IN THE SUPPLEMENT,

(WHICH MAY BE HAD SEPARATELY, PRICE 7*s.* 6*d.* CLOTH)

BRINGING THE WORK UP TO THE PRESENT

STATE OF GEOGRAPHICAL KNOWLEDGE.

BY

JOHN BARTHOLOMEW, JUN., F.R.G.S.

The three great features of BLACK'S "General Atlas" are—Accuracy, Readiness of Reference, and Cheapness. The first has been obtained by the most careful study of the best recent authorities, and the second by a most valuable Index. In this Edition the following new Maps have been added:—

NORTH AMERICA, with BRITISH COLUMBIA, and VAN COUVER'S ISLAND, on an enlarged scale.—SOUTH AMERICA, SWEDEN and NORWAY, BALTIC SEA, ETC.—EAST INDIES, ARCHIPELAGO, and FURTHER INDIA, BURMAH, SIAM, ETC. PACIFIC OCEAN, including all the SOUTH SEA ISLANDS, ATLANTIC OCEAN, showing the various routes between EUROPE, NORTH AMERICA, and the PACIFIC, and the line of the ATLANTIC TELEGRAPH.—SECTION OF THE INTERIOR AFRICA, showing Dr. LIVINGSTONE'S ROUTE.

One of the most valuable features of this "Atlas" is its facility with which it can be consulted, by means of an extensive INDEX OF UPWARDS OF SIXTY-FIVE THOUSAND NAMES.

FROM THE "TIMES," JANUARY 11TH, 1859.

"Among recent publications has been a valuable Supplement to Messrs. BLACK'S elaborate 'General Atlas of the World.' The entire work is thus rendered one of the most complete of modern publications in this department."

Edinburgh: ADAM AND CHARLES BLACK.

London: LONGMAN, BROWN, GREEN, ROBERTS, AND LOMANS; SIMPKIN, MARSHALL, AND CO.; WHITTAKER AND CO.; AND HAMILTON, ADAMS, AND CO.

STANFORD'S EDUCATIONAL ATLASES, USED IN HARROW AND OTHER SCHOOLS.

Modern.

THE HARROW ATLAS OF MODERN GEOGRAPHY. Thirty Maps. New Edition, enlarged, with Index. Price 12s. 6d.

THE JUNIOR HARROW ATLAS OF MODERN GEOGRAPHY. Fourteen Maps, with Index. Price 7s.

Classical.

THE HARROW ATLAS OF CLASSICAL GEOGRAPHY. Twenty-three Maps, with Index. Price 12s. 6d.

THE JUNIOR HARROW ATLAS OF CLASSICAL GEOGRAPHY. Eleven Maps, with Index. Price 7s.

Classical and Modern.

THE UNIVERSITY ATLAS OF CLASSICAL AND MODERN GEOGRAPHY. Fifty-two Maps, with Index. Price 1l. 11s. 6d. half morocco, gilt edges.

THE SCHOOL ATLAS OF CLASSICAL AND MODERN GEOGRAPHY. Twenty-five Maps, with Index. Price 12s. 6d.

Outline Maps.

With the Coasts, Rivers, and Boundaries; leaving the Names to be filled in from the above Atlases, may be had, price 6d. each.

STANFORD'S CATALOGUE OF EDUCATIONAL MAPS, ATLASES, BOOKS, &c. may be had on application, or will be sent per post on receipt of one stamp.

LONDON: EDWARD STANFORD, 6, CHANCING CROSS, S.W.

EDUCATIONAL GLOBES.

TERRESTRIAL AND CELESTIAL GLOBES,
Designed and Published under the Superintendence of
THE SOCIETY FOR THE DIFFUSION OF USEFUL
KNOWLEDGE.

PRICES OF THE SCHOOL EDITIONS.

THIRTY-SIX INCHES IN DIAMETER.

Solid Black Frame, iron meridian prominently divided, and brass quadrant . . . each 12 10 0

EIGHTEEN INCHES IN DIAMETER.

Strong Black Frame, with Brass Meridian . . . 7 7 0
— with Iron Meridian . . . 5 0 0

TWELVE INCHES IN DIAMETER.

Strong Black Frame, with Brass Meridian . . . 3 15 6
— with Iron Meridian . . . 2 15 0

OLD GLOBES re-covered with MODERN MAPS, and the brass-work cleaned, at the following prices:—

Eighteen-inch . . . per pair £3 13 6
Twelve-inch . . . " 1 15 0
Nine-inch . . . " 1 7 6

USEFUL HAND GLOBES.

In Mahogany Boxes.	On Mahogany Pedestals.
1 inch . . . 1s. 6d. each.	3 inch . . . 4s. 0d. each.
1½ " . . . 2 0 "	5 " . . . 7 6 "
2 " . . . 3 0 "	6 " . . . 9 0 "
3 " . . . 4 0 "	9 " . . . 16 6 "

A Small Globe is well adapted to assist in teaching Geography, and as a complement to a School Atlas it serves to show the true relative position of all parts of the Earth, as well as other general and important elements of Geography, not deducible from Maps.

SLATE GLOBES.

12 inch (with or without outline) . . . £1 5 0 each.
18 " . . . 2 10 0 "

Stanford's Outlines of Useful Maps,

With Coasts, Rivers, and Boundaries, leaving the names to be inserted from the Maps in the above Atlases. Price 6d. each.

World in Hemispheres, West	Germany, South, and Switzerland
— in Hemispheres, East	Spain and Portugal
— Mercator's Projection, West	Italy, North
— Mercator's Projection, East	Italy, Central
— World, on the Cubical Projection, in six sheets	Italy, South, and Sicily
I. Africa and South Europe	Turkey, North
II. Middle America	Greece, North
III. Polynesia	Greece, South
IV. South Africa	Turkish Empire
V. North Pole	Asia
VI. South Pole	Asia Minor
Europe	Persia
England	India
Scotland	Palestine
Ireland	Africa
France	Egypt
Netherlands	America, North
Switzerland	America, South
	Canada and United States
	West India Islands
	New Zealand
	Australia

THE PRINCIPLES OF PHYSICAL GEOGRAPHY, being an Inquiry into Natural Phenomena and their Causes, prepared for the use of Eton College. By the Rev. C. G. NICOLAY, F.R.G.S., Honorary Fellow of King's and Queen's Colleges, London; and late Librarian and Lecturer on Geography at King's College, and Professor of Geography and History at Queen's College, London. With Maps and Diagrams. Post 8vo. price 9s.

WHAT TO READ, AND HOW TO READ IT; or, Hints to Candidates for the Government Civil Service. By a Graduate of Oxford, a Graduate of Cambridge, and a London Schoolmaster. 12mo., cloth, price 2s. 6d.

LONDON: EDWARD STANFORD, 6 CHANCING CROSS, Whose Catalogue of Educational Atlases, Maps, and Books, may be had on application, or free per post for one stamp.

LIST OF

POPULAR EDUCATIONAL WORKS

PUBLISHED BY

GEORGE PHILIPS AND SON,

32 Fleet Street, London, and 51 South Castle Street, Liverpool.

PHILIPS' FAMILY ATLAS OF PHYSICAL, GENERAL, AND CLASSICAL GEOGRAPHY, 56 Imperial 4to. Maps; accompanied by Illustrative Letterpress, describing the Soil, Resources, and Chief Natural Productions of each Country; with a copious Consulting Index. Edited by WILLIAM HUGHES, F.R.G.S. The Maps beautifully printed in Colours. Handsomely bound in cloth, gilt edges . . . 1l. 11s. 6d.
The same Work, half-bound Turkey morocco, gilt edges . . . 1l. 15s. 0d.

PHILIPS' COMPREHENSIVE SCHOOL ATLAS OF ANCIENT AND MODERN GEOGRAPHY, comprising Thirty-five Modern and Five Ancient Maps, constructed from the latest and best Authorities. Edited by W. HUGHES, F.R.G.S. Accompanied by a Consulting Index of 22,000 Names of Places, carefully compiled. Imperial 8vo., strongly bound in cloth . . . 10s. 6d.

PHILIPS' INTRODUCTORY SCHOOL ATLAS, comprising Eighteen Maps of the Principal Countries of the World, clearly engraved and carefully coloured. Edited by W. HUGHES, F.R.G.S. Accompanied by a Consulting Index of 9,000 Names of Places. Imperial 8vo., bound in cloth . . . 5s. 0d.
This Atlas is an abridgment of "Philips' Comprehensive School Atlas," and is intended for the use of Junior Geographical Classes.

PHILIPS' STUDENT'S ATLAS OF MODERN GEOGRAPHY, comprising Eighteen Maps, constructed from the most recent Authorities, and carefully coloured. Imperial 4to., bound in cloth . . . 3s. 6d.

PHILIPS' YOUNG SCHOLAR'S ATLAS OF MODERN GEOGRAPHY, containing Twelve Large Quarto Maps, full coloured, intended as a First Class-Book for Young Learners. Cloth, lettered . . . 2s. 6d.
The same Work, paper cover . . . 2s. 0d.

PHILIPS' ATLAS FOR BEGINNERS, comprising Twenty-four Maps, constructed and engraved by J. BARTHOLOMEW, Jun., F.R.G.S., and beautifully printed in colours. Crown 8vo., limp cloth, lettered, 2s. 6d.

PHILIPS' SHILLING ATLAS OF MODERN GEOGRAPHY, containing Nine Imperial Quarto Maps, clearly engraved, and constructed from the most recent authorities. Imperial 4to., in neat wrapper . . . 1s. 0d.

PHILIPS' NATIONAL SCHOOL ATLAS, containing Ten Quarto Maps, drawn and engraved by J. BARTHOLOMEW, Jun., F.R.G.S. In neat cover, Plain . . . 6d.
Coloured . . . 1s. 0d.

PHILIPS' SERIES OF LARGE SCHOOL-ROOM MAPS, with the Physical Features boldly and distinctly delineated, and the Political Boundaries carefully coloured. Constructed by WILLIAM HUGHES, F.R.G.S. Size—5 feet 8 inches by 4 feet 6 inches. Mounted on rollers and varnished . . . each 16s. 0d.

THE SERIES COMPRISES:—

THE WORLD, IN HEMI-SPHERES
EUROPE
ASIA
AFRICA
NORTH AMERICA
SOUTH AMERICA
CANADA

AUSTRALASIA
ENGLAND
SCOTLAND
IRELAND
PALESTINE
PHYSICAL MAP OF THE WORLD

PHILIPS' SERIES OF CLASSICAL, HISTORICAL, AND SCRIPTURAL MAPS, illustrating the Ancient Classics, Historians, and Poets. Size—full Sheet Imperial, 29 by 23 inches; engraved in the best style, beautifully printed on superfine paper, and carefully coloured. On sheets . . . each 1s. 6d.
Mounted on black rollers and varnished . . . 5s. 0d.

** Detailed Lists may be had on application.

PHILIPS' SERIES OF LARGE SIXPENNY MAPS. Size—full Sheet Imperial, 22 by 27 inches, full coloured; engraved in the best style, and embracing all the recent Geographical Discoveries. The entire series is now in print, and any single Map may be had without difficulty . . . each 6d.
The same Maps printed on superfine drawing paper and extra coloured . . . each 1s. 0d.

** Detailed Lists may be had on application.

PHILIPS' CABINET SERIES OF EDUCATIONAL MAPS. Size—Imperial Quarto. Engraved from original drawings, made expressly for this Series, and embodying an amount of Geographical information not hitherto obtainable for the purposes of Teaching. The Series contain Maps of Physical, General, and Classical Geography, any of which may be had separately. Edited by WILLIAM HUGHES, F.R.G.S. each 4d., 6d., & 1s.

** Detailed Lists may be had on application.

PHILIPS' SERIES OF OUTLINE MAPS, for the Use of Schools and for Private Tuition. Printed on fine Drawing Paper. Thirteen Maps, stitched in a neat cover. First, second, and Third Series each 3s. 0d.

PHILIPS' SERIES OF BLANK PROJECTIONS, with the Lines of Latitude and Longitude, and intended for the use of Students learning to construct Maps. Printed on Drawing Paper. Thirteen Maps, stitched in a neat cover. First, Second, and Third Series . . . each 3s. 0d.

** The Outline Maps and Blank Projections can be had separately, price Threepence each. Detailed Lists may be had on application.

PHILIPS' NATIONAL SERIES OF OUTLINE MAPS, constructed by J. BARTHOLOMEW, Jun., F.R.G.S., being Outlines of the Maps in "Philips' Atlas for Beginners." Twelve Maps, crown 4to., stitched in a neat cover . . . 1s. 0d.

** These Maps can also be had separately, price ONE PENNY EACH. Detailed Lists may be had on application.

GOTHIC ARCHITECTURE.

THE GLOSSARY OF ARCHITECTURE. A Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture. Exemplified by upwards of Eighteen Hundred Illustrations, drawn from the best examples. Fifth edition, 3 vols., 8vo., cloth, gilt tops, 1l. 10s.

A VOCABULARY OF GOthic ARCHITECTURE, in French and English, and English and French. 8vo., 1s.

A VOCABULARY OF GOthic ARCHITECTURE, in German and English, and English and German. 8vo., 1s.

AN INTRODUCTION TO THE STUDY OF GOthic ARCHITECTURE. 16mo., with 110 Illustrations. Price 3s. 6d., cloth.

In course of Publication,

A SERIES OF MANUALS OF GOthic ORNAMENT. 1s. 6d. each. Now ready—

No. 1. STONE CARVING, 28 plates.

No. 2. MOULDINGS, 30 plates.

No. 3. SURFACE ORNAMENT, 30 plates.

J. H. & JAS. PARKER, OXFORD, & 377 STRAND, LONDON.

Shortly will be published, in demy 8vo., illustrated with upwards of 400 Engravings (dedicated, by permission, to Dr. Lyon Playfair, C.B., F.R.S., President of the Royal Chemical Society, &c., &c.).

THE RUDIMENTS OF BOTANY. BY CHRISTOPHER DRESSER, Lecturer on Botany in the Department of Science and Art (South Kensington Museum). This Work contains a full Introduction to the Science of Botany. It is so constructed as to give the most elementary knowledge of the Science, as well as all necessary details to the more advanced learner. It is, however, a Manual for Students only, and makes no higher pretension than that of giving in the most simple manner at command the principles of Vegetable Growth. It is founded upon the principle on which the Science is taught in the Department of Science and Art of the Privy Council for Education.

LONDON: J. S. VIRTUE, CITY ROAD, AND IVY LANE.

OXFORD HOUSE SCHOOL, No. 185 King's Road, Chelsea, S.W. PAXTON HALL, F.C.P., Principal. Examinations recently passed by pupils of this School:—Gov. School of Art (eight in the Senior and five in the Junior Grade); Oxford, Senior (A.A.) and Junior Division; Cambridge, Junior Division; Addiscombe; Society of Arts; Civil Service; College of Preceptors. A Commercial Education given.

MR. CHARLES LEVER'S WORKS.

Library Edition. In Demy 8vo. Illustrated by Phiz.

THE MARTINS OF CRO' MARTIN. 2 Vols. with 40 Illustrations. 14s.

HARRY LORREQUER. 1 Vol. with 22 Illustrations. 7s.

CHARLES O'MALLEY, THE IRISH DRAGOON. 2 Vols. with 44 Illustrations. 14s.

JACK HINTON, THE GUARDSMAN. 1 Vol. with 26 Illustrations. 7s.

TOM BURKE OF "OURS." 2 Vols. with 44 Illustrations. 14s.

THE O'DONOGHUE: A Tale of Ireland Fifty Years Ago. 1 Vol. with 26 Illustrations. 7s.

THE KNIGHT OF GWYNNE. 2 Vols. with 40 Illustrations. 14s.

ROLAND CASHEL. 2 Vols. with 40 Illustrations. 14s.

THE DALTONS; or, Three Roads in Life. 2 Vols. with Illustrations. 14s.

THE DODD FAMILY ABROAD. 2 Vols. with 40 Illustrations. 14s.

CHEAP AND UNIFORM EDITION OF LEVER'S WORKS.

With Illustrations by H. K. Browne.

Now in the course of Publication, a Cheap and Uniform Edition of the

NOVELS OF MR. CHARLES LEVER.

This Edition is handsomely printed in Crown 8vo., and each Volume will contain Eight Engravings by H. K. Browne. Bound in Cloth, price 4s.

JACK HINTON. 4s.

TOM BURKE OF "OURS." 2 Vols. 8s.

HARRY LORREQUER. 4s.

CHARLES O'MALLEY, THE IRISH DRAGOON. 2 Vols. 8s.

THE O'DONOGHUE. 4s.

THE KNIGHT OF GWYNNE. 2 Vols. 8s.

ROLAND CASHEL. 2 Vols. cloth. 8s.

THE DALTONS. 2 Vols. cloth. 8s.

THE DODD FAMILY ABROAD. 2 Vols. cloth. 8s.

THE FOLLOWING HAVE RECENTLY BEEN ADDED TO

CONSTABLE'S EDUCATIONAL SERIES.

CONCISE HISTORY OF ENGLAND, IN EPOCHS. With Chronological Tables and Maps.

By J. FRASER CORKRAN, Esq.,
Author of "A History of the French Constituent Assembly."
Extra fcap. 8vo., price 3s.

THE ELEMENTS OF MUSICAL ANALYSIS.

By JAMES CURRIE, A.M.,
Principal of the Church of Scotland Training College, Edinburgh; Author of the "Principles and Practice of Early Infant School-Education."
Crown 8vo., price 4s. 6d.

"We have examined these *Elements* carefully, and cannot but congratulate students of music on their having placed within their reach a manual of clear arrangement and moderate price. Many elementary textbooks on music have fallen in our way, but none that we think so highly of as this. It is very simple, and yet enters more into the rationale of music than any other work we know of, in a moderate compass; its method and exposition are clear and forcible, and show the hand of a master in teaching. Mr. Currie's *Musical Analysis* will, we are sure, be favourably received by all those students who seek a thorough elementary knowledge of the subject."—*Papers for the Schoolmaster*.

HOUSEHOLD ECONOMY;

A Manual intended for Female Training Colleges, and the Senior Classes of Girls' Schools.

By MARGARET MARIA BREWSTER,
Author of "Work, Plenty to do, and How to do it," &c. &c.
Third Edition, price 2s.

In Preparation.

BOOKKEEPING FOR THE CLASS-ROOM AND THE COUNTING-HOUSE.

By Double and Single Entry; with an Appendix on Commercial Forms.

By JOHN MACLEAN,
Teacher of Writing and Bookkeeping in the Edinburgh Academy, and in the Church of Scotland Training College, Edinburgh.

KEY TO THE ABOVE.

[Immediately.]

This work has been prepared with a view to supply a clear and practical manual for the learner, whether at school or at business. It has been carefully adapted to modes of Bookkeeping actually in use, and has been submitted in MS. to gentlemen of extensive mercantile experience.

CONSTABLE'S SCHOOL REGISTERS.

1. General Register, with space for 900 entries, and Alphabetical Index.
2. Class Register for One Year.
3. Register of General Summaries, Weekly, Quarterly, and Annual, for Five Years.

[Immediately.]

* These Registers are arranged on a simple and concise plan, and are so constructed as to furnish all the information required by Government.

Edinburgh: THOMAS CONSTABLE and CO. London: HAMILTON, ADAMS, and CO.

"A PRESENT FIT FOR A KING."—*Athenæum*.

Just published, in One magnificent Volume, antique Calf extra elegant, 101 Plates in Colours and Gold, with Descriptive Essays, interspersed with the highest class of Wood Engravings, price 19l. 19s.

(Dedicated, by express permission, to His Royal Highness the Prince Consort.)

THE ART TREASURES of the UNITED KINGDOM: Consisting of Selections from the Manchester Art Treasures Exhibition of 1857.

The Series embraces—Sculpture, the Ceramic, Metallic, Vitreous, Textile, and other Decorative Arts; with Historical and Descriptive Essays by Writers of the highest authority. Thus:—

SCULPTURE . . . 18 Plates	By GEORGE SCHARF, Jun., F.S.A., F.R.S.
CERAMIC ART . . 17 "	J. C. ROBINSON, F.S.A.
VITREOUS ART . 17 "	A. W. FRANKS, M.A., Dir. S.A.
METALLIC ART . 17 "	M. DIGBY WYATT.
TEXTILE ART . 16 "	OWEN JONES.
DECORATIVE ART 15 "	J. B. WARING.
TOTAL, including Title, 101 PLATES.	

The Letter-press Description is interspersed with Eighty-four Wood Engravings. The entire Work has been produced under the direction of J. B. WARING, and Chromo-Lithographed by F. BEDFORD.

Less than One Hundred Copies of the entire Work remain unsold, so that it is but reasonable to anticipate that its value must be sustained, and that it will shortly become a very scarce Book.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE GRAMMAR OF ORNAMENT. By OWEN JONES. Being a Series of Three Thousand Examples, from various Styles, exhibiting the Fundamental Principles which appear to reign in the Composition of Ornament of every Period. 101 Imperial Folio Plates, Drawn on Stone by F. BEDFORD. Printed in Colours by DAY & SON. The Work is elegantly half-bound.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

TREASURY OF ORNAMENTAL ART:

Illustrative of Objects of Art and Virtù. Photographed from the Originals in the Museum of Ornamental Art, and Drawn on Stone by F. BEDFORD; with Descriptive Notices by J. C. ROBINSON, F.S.A., Curator of the Museum of Ornamental Art—Department of Science and Art. Seventy-one large 8vo. Plates in Colours and Gold, elegantly bound, gilt edges.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

ROBERTS'S SKETCHES IN THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, AND NUBIA, reduced from the Lithographs by LOUIS HAGHE. With Historical and Descriptive Notices, and an Introductory view of Jewish History, by the Rev. G. CROLY, LL.D., and W. BROCKEDON, Esq. Two hundred and fifty beautifully-executed, double-tinted Lithographs. Published in Six Volumes, cloth elegant, or Three Volumes, morocco.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

LIBER STUDIORUM: Illustrative of Landscape Composition. By J. M. W. TURNER, R.A. A Selection of Fifteen of the best Plates, executed in facsimile of the Originals. Size, 17 in. by 12 in., bound in cloth, 21s.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

ARCHITECTURAL SKETCHES FROM THE CONTINENT: A Series of Views and Details from France, Italy, and Germany. By RICHARD NORMAN SHAW, Architect. One hundred Plates, folio, half-bound, morocco, gilt edges, 4l.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE GOVERNMENT SERIES OF EDUCATIONAL DIAGRAMMS.

NINE PHYSIOLOGICAL DIAGRAMMS. By JOHN MARSHALL, Esq., F.R.C.S. Life size, Coloured, each 7 ft. by 3 ft. 9 in., price 12s. 6d.

TEN ZOOLOGICAL DIAGRAMMS. By R. PATTERSON, Esq., M.R.I.A. 46½ in. by 29 in. Coloured, the Set, 2l. 15s.

SIX DIAGRAMMS OF THE EXTINCT ANIMALS. By B. W. HAWKINS, Esq., F.G.S., F.L.S. Each 40 in. by 29½ in., Coloured, the Set, 1l. 13s.

TWELVE ASTRONOMICAL DIAGRAMMS. By J. DREW, Esq., Ph.D., F.R.A.S. 40 in. by 29½ in., Coloured, the Set, 3l. 6s.

NINE BOTANICAL DIAGRAMMS. By the Rev. Professor HENSLOW, &c., &c. 40 in. by 29½ in., Coloured, the Set, 2l. 9s. 6d.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

POTTERY AND PORCELAIN, from the Royal and other Collections. Edited by J. B. WARING. With Seventeen Chromo-lithographic Plates by F. BEDFORD. Ten Engravings on Wood by R. C. DUDLEY; and an Essay by J. C. ROBINSON, F.S.A., &c.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

GLASS AND ENAMEL, from the Collections of His Grace the Duke of Buccleuch, &c. Edited by J. B. WARING. With Seventeen Chromo-lithographic Plates by F. BEDFORD. Nine Engravings on Wood by R. C. DUDLEY; and an Essay by A. W. FRANKS, M.A., Dir. Soc. Ant.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

METAL-WORK AND JEWELLERY, from the Royal and other Collections. Edited by J. B. WARING. With Seventeen Chromo-lithographic Plates by F. BEDFORD. Nineteen Engravings on Wood by R. C. DUDLEY; and an Essay by M. DIGBY WYATT.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

SCULPTURE, IN MARBLE, TERRACOTTA, BRONZE, IVORY, AND WOOD, from the Royal and other Collections. Edited by J. B. WARING. With Eighteen Chromo-lithographic Plates by F. BEDFORD. Twenty-one Engravings on Wood by R. C. DUDLEY; and an Essay by GEORGE SCHARF, Jun., F.S.A., F.R.S.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

DECORATIVE ART IN FURNITURE, from the Royal and other Collections. Edited by J. B. WARING. With Fifteen Chromo-lithographic Plates by F. BEDFORD. Fourteen Engravings on Wood by R. C. DUDLEY; and an Essay by J. B. WARING, Architect.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

WEAVING AND EMBROIDERY, from the Royal and other Collections. Edited by J. B. WARING. With Sixteen Chromo-lithographic Plates by F. BEDFORD. Eleven Engravings on Wood by R. C. DUDLEY; and Essays by OWEN JONES and M. DIGBY WYATT.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

DAY & SON, Lithographers to the Queen, execute in the best style, on the most reasonable terms, and with despatch, every description of Lithography, Chromo-lithography, and Steel and Copper-plate Printing, Artistic or Commercial. Wood-engraving, Letter-press Printing, Bookbinding, Framing and Glazing, &c. Applications for Estimates will meet with prompt attention.

6, 7, 8, 9, Gate Street, Lincoln's-Inn Fields, London.

DR. CORNWELL'S

EDUCATIONAL WORKS.

Third Edition, price 1s.

Geography for Beginners.

By JAMES CORNWELL, Ph. D.

"This is one of a very useful series of Educational Works, of which Dr. Cornwell is author or editor. It is an admirable Introduction. There is a vast difficulty in writing a good elementary book, and I. R. Cornwell has shown himself possessed of that rare combination of faculties which is required for the task."—*John Bull*.

By the same Author,

Twenty-sixth Edition, 3s. 6d.; or, with Thirty Maps on Steel, 5s. 6d.

A School Geography.

"We are qualified, by ample trial of the books in our own classes, to speak to their great efficiency and value. We have never known so much interest evinced, or so much progress made in the study of Geography, as since we have employed these as our school-books."—*Educational Times*.
"Without exception the best book of its class we have seen."—*Atlas*.

By the same Author,

Price 2s. 6d.; or, 4s. coloured,

A School Atlas:

Consisting of Thirty Maps on Steel, containing every Name found in the School Geography; a List of several Hundred Places, with their Latitude and Longitude, and the Accentuation and Pronunciation of all difficult Names.

Twenty-seventh Edition, price 2s. red, 1s. 9d. cloth.

Allen and Cornwell's School Grammar:

With very copious Exercises, and a systematic View of the Formation and Derivation of Words, together with Anglo-Saxon, Latin, and Greek Roots, which explain the Etymology of above 7,000 English Words.

"A complete, well-arranged, and thoroughly scientific manual of the English Language. The whole chapter on the formation and derivation of words is one of great interest, and is a valuable exposition of the modes of verbal development; to it are added simple lists of the roots of foreign words."—*Morning Post*.

Thirty-second Edition, price 1s. cloth, 9d. sewed.

Grammar for Beginners.

"We have never seen a more desirable elementary work."—*Court Journal*.

Twenty-first Edition, price 1s. 6d.

The Young Composer:

Or, Progressive Exercises in English Composition.

By JAMES CORNWELL, Ph. D.

"An invaluable little work for beginners. If they go through it steadily, they will not only learn how to write but how to think."—*Literary Gazette*.

Also, price 3s.

A Key to the Young Composer.

With Suggestions as to the Mode of Using the Book.

Tenth Edition, price 4s.

Select English Poetry.

Edited by the late Dr. ALLEN.

"We can confidently recommend it for young persons in general, as calculated to promote the cultivation of poetic taste, and an acquaintance with the different styles of many of our English poets."—*English Journal of Education*.

New Edition, price 3s. cloth.

Dr. Allen's Eutropius.

With a Complete Dictionary.

Fourth Edition, price 4s. 6d.

The Science of Arithmetic.

By JAMES CORNWELL, Ph. D., and JOSHUA G. FITCH, M.A.

"We are glad to see this revised edition of the best work on arithmetic which has yet appeared. It is both scientific and practical in the best and fullest sense of those terms."—*London Quarterly*.

Just Published,

Price 1s. 6d.; or, in Parts, I. and II., 9d. each.

Arithmetic for Beginners.

"An admirable first book for schools."—*Illustrated News*.

London: SIMPKIN, MARSHALL, and CO.; HAMILTON, ADAMS, and CO. Edinburgh: OLIVER and BOYD.

MESSRS. ROWNEY

Have great confidence in calling the public attention to their

WATER COLOURS,

the brilliancy and permanency of which are not to be surpassed by those of any other Colourmen. They are used and recommended by most of the principal Artists of the day, and are now made in the following forms:—

- In WHOLE, HALF, and QUARTER CAKES.
- In MOIST WHOLE and HALF PANS.
- In COMPRESSIBLE TUBES.

PENNY DRAWING PENCILS.

- H, Hard, in Plain Cedar, Polished.
- HB, Middle, Coloured Red.
- B, Soft, Coloured Black.

Each Pencil is stamped in Silver thus: "GEORGE ROWNEY & COY."

THEIR NEW SKETCHING EASEL

will be found to combine great utility with extreme portability. Deal, in case, 10s.; Mahogany, ditto, 12s.; ditto, French Polished, 16s.

Messrs. R. and Co. manufacture the following Articles for the use of Students and Drawing Classes:—

BLACK CANVASES strained on Frames. White Chalk for Drawing on ditto.

BOXES of DRAWING MATERIALS, containing every requisite for Chalk Drawing, price 2s. 9d.

Academy Black Chalks of Three Degrees, 6d. per dozen.

Do. Black, White, and Red ditto, in Boxes, containing one dozen, 6d. each.

SKETCH BOOKS and PORTFOLIOS.

They have also a large Assortment of Drawing and Cartridge Papers, direct from the mills; Mathematical Instruments of every description, comprising among others the cheap set sanctioned by the Board of Trade, price 3s.; and every requisite for Drawing and Painting.

GEORGE ROWNEY AND CO.'S

Import of the

Light Hop

Neatly put up in Polished Cedar, in order to prevent the Lead

Dust adhering to the Pencil and soiling the Fingers.

Messrs. R. and Co. have every confidence in recommending their Pencils to the notice of Artists, Amateurs, and Students, their moderate prices and superior quality being sufficient to insure them a decided preference with the public in general.

Their good quality is sufficiently attested by their greatly increased demand, and also by the flattering testimonials which they have received from the most eminent Artists and Professors of Drawing:—

The following degrees are 2d. each:—

- H, Hard for Sketching.
- HB, Harder for Outlines.
- HHH, Very Hard for Architects.
- HHHH, Extra Hard for Engineers.
- HB, Hard and Black.
- B, Black for Shading.
- BB, Softer and very Black.
- F, Firm for ordinary Drawing.

Extra Thick Lead, most carefully prepared, 4d. each:—

- EHB, Extra Hard and Black.
- DEHB, Do. do. Extra Thick Lead.
- BBB, Softer and very Black Double Thick Lead.
- FF, Very Firm and Double Thick Lead.
- BBBBBB, Very Broad and Black Lead, 1s. each.

GEORGE ROWNEY and Co., Manufacturing Artists' Colourmen, 51 and 52, Rathbone Place, and Wholesale only at 10, Percy Street, Bedford Square, London.

MR. TENNANT, GEOLOGIST,

149, STRAND, LONDON (W.C.),

Gives Practical Instruction in Mineralogy and Geology, and can supply every requisite to persons anxious to become acquainted with these interesting Branches of Science, viz., a large Assortment of Minerals, Rocks, Fossils, and Recent Shells; also Elementary Collections of each at 2s., 5s., 10s., 20s., 50s., and 100 guineas each. All the recent Publications relating to Geology, Mineralogy, Conchology, and Chemistry; Geological Maps; Hammers, Acid Bottles, Blow-pipes, Models of Crystals; Sopwith's and Hawkins' Geological Models, &c.

MILLER'S WATER COLOURS,

IN CAKES OR TUBES.

MILLER'S GLASS MEDIUM,

for giving brilliancy and depth to Water-Colour Painting; also much used in Colouring Photographs. In bottles, 2s. 6d. each.

- No. 1. For first colouring and broad washes.
- No. 2. For second colouring and finishing.

MILLER'S GLASS COLOURS,

Prepared for Painting the Dissolving Views. The same Colours are also applicable for Painting the Slide Glasses of Magic Lanterns, and Devices or Ornaments on Ground Glass. In tubes, 1s. each.

MILLER and Co., Manufacturers of Water and Oil Colours, No. 56, Long Acre, London.

ELLIOTT BROTHERS,

Opticians to the Ordnance, Admiralty, and East India Company, and successors to Messrs. WATKINS and HILL, have just published,

AN ILLUSTRATED GENERAL CATALOGUE OF PHILOSOPHICAL INSTRUMENTS, 1s.

A POPULAR SKETCH OF EXPERIMENTAL CHEMISTRY, 1s. 6d.

A POPULAR SKETCH OF ELECTRO-MAGNETISM, 1s. 6d.

80, Strand, from 56, Strand, and 5, Charing Cross, London.

METROPOLITAN ASSOCIATION FOR IMPROVING THE DWELLINGS OF THE INDUSTRIOUS CLASSES.

Incorporated by Royal Charter, dated Oct. 16, 1845, with perpetual succession.

DIRECTORS.

Chairman—Sir RALPH HOWARD, Bart.

Deputy-Chairman—JOHN WILLIAM TOTTIE, Esq.

- George William Alexander, Esq.
- Major-Gen. Edward Pery Buckley, M.P.
- His Excellency the Earl of Carlisle, K.G.
- Stephen Charles Denison, Esq.
- Edward Enfield, Esq.
- Sir William Fraser, Bart., M.P.
- Hon. Dudley Frances Fortescue, M.P.
- Thomas Field Gibson, Esq.
- Frederick David Goldsmid, Esq.
- The Right Hon. Lord Claude Hamilton, M.P.
- William Egerton Hubbard, Esq.
- Edwin Hill, Esq.
- Sir Samuel Morton Peto, Bt. T. Southwood Smith, Esq., M.D.
- Russell Scott, Esq.
- William Arthur Wilkinson, Esq.
- Horace Wilkinson, Esq.

The necessity for the prosecution of the objects of this Association is continually brought before the public by the press and in the reports of the officers of various sanitary boards, the only result of which has hitherto been the formation of various societies in addition to this Association of smaller scope though having the same objects in view.

The experience of 13 years has convinced the Directors that the only mode in which the existing evils resulting from the improper housing of large masses of the people in densely populated districts can be effectually and permanently alleviated, is by the exercise of such powers as they possess, and that the desire to do this must at the present time be exerted by one extended and powerful combination, instead of a variety of disjointed attempts, each necessarily burdened with expenses of its own, pressing upon the body of proprietors with a weight proportioned to the contraction of the area of their operations.

The Charter confers power to raise 100,000l. capital, in shares of 25l. each, to be expended in England and Wales, and to increase such capital to any extent from time to time, with the sanction of the Board of Trade and the Shareholders.

To enter into contracts under the common seal of the Association.

To declare dividends not exceeding 5l. per cent. surplus to be applied in further promoting the objects of the Association, with the approval of the Board of Trade.

Constitution—Shareholders incorporated, and liabilities of each limited to the amount of his investment.

Directors elected by the shareholders, two retiring every year, but capable of re-election.

Supervision by the Government, through the medium of the Board of Trade, for the purpose of securing the permanence of the original intent.

It is gratifying to know that wherever the operations of this Association have been felt the result has been the improvement of the accommodation afforded in the neighbouring dwellings; but greatly increased efforts are requisite, both to meet the extent of the existing evil, and to perfect the remunerative character of the undertaking.

The Directors, therefore, invite the co-operation of the capitalist, and to this end his inspection of their buildings undermentioned.

The tenant class are earnestly requested, for the sake of their comfort, their health, and the economy of their dwellings, to make themselves acquainted with the accommodation hereby provided.

Every information may be obtained on application to the Secretary, Mr. Charles Gatliff, 19 Coleman-street, London, E.C.

The existing property of the Association is as follows:—

Pancras-square, Old Pancras road	110 families
Ingestre-buildings, New-street, Golden-square	60
Nelson-square, Snow's-fields, Bernersdown	108
Albert-street, Mile-end, New-town	60
Pelham street, Mile-end, New-town	35
Pleasant-row, Mile-end, New-town	11
Queen's-place, Dockhead	10
Albion-buildings, Bartholomew-close, Aldersgate-street	24
	418

Soho-chambers, Old Compton-street, Soho	128 single men
Metropolitan-chambers, Albert-street, Mile-end, New-town	234
	362

Sketching from Nature.

THE IMPROVED MOIST COLOURS

(NEWMAN'S).

THE CRESWICK PAPER

(each Sheet bears the initial "N" in the Water-mark) Takes colour very freely, and requires no damping even under the hottest sun.

HARMONIOUS COLOURING,

In Oil, Water, and Photographic Colours, with much useful information on Colours, Varnishing, Sizing, &c., &c., by an Artist PHOTOGRAPHER.

Published by NEWMAN, 24, SOHO SQUARE LONDON.

Price 2s. 6d.

FINE ART DRAWING PENCILS.

BROOKMAN and LANGDON respectfully inform their friends, and the public generally, that they have just manufactured a new pencil, called the "Fine Art Drawing Pencil," and at a great reduction in price. They are done up in boxes containing one dozen, in various degrees, and labelled with their names and address.

Manufactory, 28, Great Russell Street, Bloomsbury, London.

CHEMICAL AND PHILOSOPHICAL APPARATUS.

THE PRIZE MEDAL WAS AWARDED TO

GEORGE KNIGHT AND CO., for the CHEMICAL APPARATUS exhibited by them at the Great Exhibition of All Nations, and they respectfully invite experimentalists of all classes to inspect their establishment, which comprises a most extensive assortment of Philosophical Apparatus, &c. Chemical Laboratories on a novel construction, adapted for the Study, or Library of the man of science, the Medical Profession, the Agriculturist, and others, as exhibited by them in Class X. at the Great Exhibition.

2, Foster Lane, Cheap-side, London, E.C.

JOHNSTON'S EDUCATIONAL WORKS.

The attention of teachers and others is requested to

JOHNSTON'S SCHOOL MAPS, 5s. to 12s. each.

- " CLASSICAL MAPS, 10s. and 12s.
- " PHYSICAL MAPS, 10s. and 12s.
- " GENERAL ATLASES, 12s. 6d. to 8l. 8s. each.
- " SCHOOL ATLASES, 7s. 6d. to 12s. 6d. each.
- " GLOBES, 5s. 3d. to 8l. 8s. each.

ILLUSTRATIONS OF NATURAL PHILOSOPHY.

- No. 1. Properties of Bodies, 37 Coloured Diagrams.
- 2. Mechanical Powers 47 Ditto.
- 3. Hydrostatics. . . 28 Ditto.
- 4. Hydraulics . . . 27 Ditto.
- 5. Human Anatomy . 27 Ditto.
- 6. Ditto Ditto . . 42 Ditto.
- 7. Steam Engines.

Carefully drawn and coloured, on a large scale, for use in the Class Room, where they have proved most advantageous and attractive to the pupils. They are mounted on cloth and rollers; size of each sheet, 4 feet 2 inches by 3 feet 6 inches; price, with Handbook explanatory of the subject, 10s. each, or 12s. varnished.

* * Detailed Catalogues of all these Works free on application.

W. and A. K. Johnston, Edinburgh; E. Stanford, 6, Charing Cross, and Groombridge and Son, London.

STANDARD EDUCATIONAL WORKS.

A GUIDE TO ASTRONOMICAL SCIENCE.

By Dr. MANN, F.R.A.S. 460 pages. 3s. 6d.

PHYSIOLOGY. A Guide to the Knowledge of

Life, Vegetable and Animal. By Dr. MANN. 560 pages. 4s.

A GUIDE TO THE SCIENTIFIC KNOWLEDGE OF THINGS FAMILIAR. By Dr. BREMER.

500 pages. 3s. 6d. Seventy-third thousand.

INSTRUCTIVE LESSONS IN READING

AND THINKING. Printed in Large Type; 108 Illustrations; 200 pages. 1s. 6d.

THE OBSERVING EYE. Lessons on Radiated,

Articulated, and Molluscan Animals. With Illustrations. 3s.

PLANTS OF THE LAND AND WATER. 3s.

WHAT IS A BIRD? The Forms of Birds, Instinct, and Use in Creation. 3s.

LONDON: JARROLD AND SONS,

47, ST. PAUL'S CHURCHYARD.

And may be examined at the South Kensington Museum.

MICROSCOPES AND TELESCOPES.

NEWTON'S STUDENTS' ACHROMATIC

MICROSCOPE, in Case, with Two Sets of Achromatic Condenser on Stand, magnifies 65,000 times, 4l. 4s.

COMPOUND MICROSCOPE, with Seven Powers, magnifies 20,000 times, 2l. 15s., ditto, 10s. 6d., 16s., and 18s. 6d. each. ACHROMATIC TELESCOPES, 10s. to 2l.

Ditto for India, Deer-stalking, &c., of very great power, to show Jupiter's Moons, in Black Leather Sling-cases, 3l. 3s. each.

MAGIC-LANTERNS AND DISSOLVING VIEWS.

NEWTON'S IMPROVED PHANTASMA

GORIA-LANTERNS, with Lenses 3½ inches diameter, to show a picture 9 feet in diameter, suitable for Schools and Lectures, 3l. 3s. DISSOLVING VIEW Apparatus, consisting of a pair of 3½-inch Lanterns, 8l. 8s.

MAGIC-LANTERNS, with 12 Slides, from 7s. 6d. each. A most extensive assortment of Slides, Views, Buildings, Natural History, Astronomical, Missionary, and other Subjects, painted on the premises by competent artists, under the immediate superintendence of Messrs. NEWTON.

GLOBES AND ORRERIES, &c.

NEWTON'S IMPROVED GLOBES, with all

the recent discoveries. Messrs. NEWTON beg to state that the greatest care has been taken to keep up the character which these Globes have attained for accurate and copious information during the last hundred years. The prices have now been considerably reduced. A Pair of 12-inch School Globes, with Horizons and Meridians complete, 3l. 3s.

Illustrated Price-List for Three Stamps.

NEWTON & Co., Working Opticians and Globe Makers to the Queen, 3, Fleet Street, Temple Bar, London.

LONDON: CHAPMAN AND HALL, 193 PICCADILLY,

AGENTS TO THE DEPARTMENT FOR THE SUPPLY OF ARTICLES OF SCIENCE AND ART.

"CHAMBERLAIN'S" ROYAL PORCELAIN WORKS, WORCESTER.

ESTABLISHED 1751.

W. H. KERR AND CO., PROPRIETORS,

(Successors to Messrs. Flight, Barr, & Co., and Messrs. Chamberlain & Co.)

Merchants and Shippers supplied on Liberal Terms.
Manufacturers of the Royal Vitrified Stone China, for Hotel and Ship use.



MANUFACTURERS TO HER MAJESTY AND THE
ROYAL FAMILY.



Messrs. W. H. KERR and Co. beg to inform the Nobility, Gentry, &c., and Strangers visiting this country, that their Works and Show-Rooms are open for inspection daily, from 9 a.m. to 6 p.m. Cards of Admission to be had on application at the Works.

Depot in Ireland—JAMES KERR & SON, 114 and 115 Capel Street, Dublin.
Depot in America—W. J. KERR, China Hall, Philadelphia and New York.

GUIDE TO THE SOUTH KENSINGTON MUSEUM.

BY AUTHORITY.

THE SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.

The system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, the Lord President of the Council, the Earl GRANVILLE, is the President, and the Right Hon. ROBERT LOWE, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Science and Art Department, are to aid in the diffusion of those principles of Science and Art which are calculated to advance the industrial interests of the country, especially among the artisans and mechanics of the country, while the richer classes are permitted to participate in the instruction afforded upon making such adequate payments as remunerate the teachers for teaching the poorer classes at a nominal charge.

The history of this Department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established at Somerset House, under Mr. Poulett Thompson, afterwards Lord Sydenham, President of the Board of Trade. It had for its object the training of designers who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result on the public mind was that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, much for the improvement of public taste was still to be accomplished.

Then followed an extension of the School of Design into, first, the Department of Practical Art, and then the present Science and Art Department, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Art of the whole people, and not of a class only, became the object of the new department. A nucleus of a permanent Museum of works of Art was formed and deposited at Marlborough House, and now forms one division of the various collections exhibited at South Kensington.

The special objects for which the Department of the Government is now organized are:—As respects SCIENCE, to encourage the study of

certain practical Sciences which have a direct influence on manufactures, by aiding the salaries of certificated teachers, giving Queen's Prizes for success, and paying the teachers on successful results. As respects Art: 1. To train male and female teachers, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist local Committees desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the central Museum, and books and engravings in the central Library. 5. To circulate, among the Schools of Art, objects from the Museum, and books and engravings, &c., from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses, and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches. The Art Library, containing books and engravings illustrative of ornamental art.

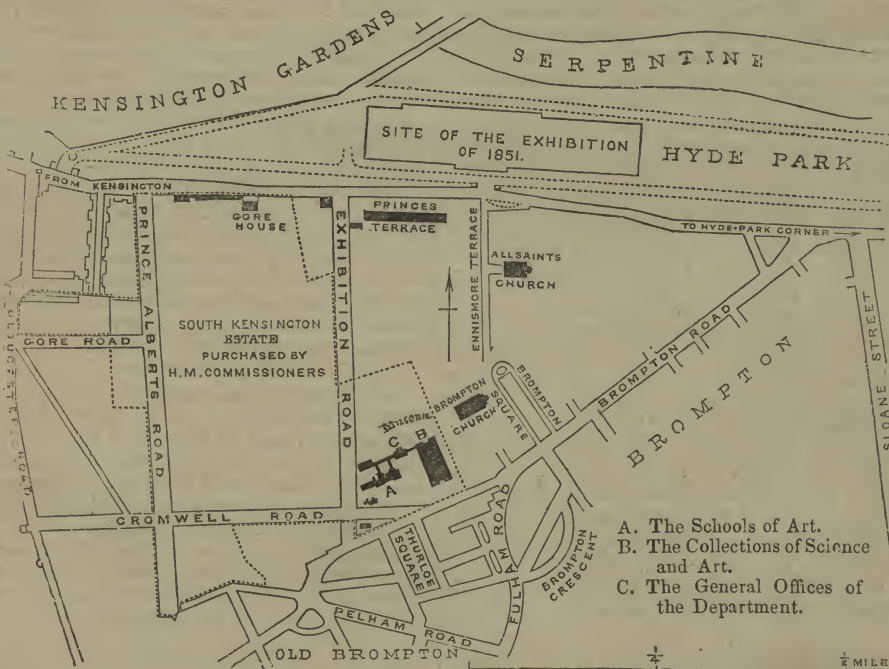
1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical, drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; and modelling, moulding, and casting. These classes include architectural and other ornaments, flowers, landscape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to encourage students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify schoolmasters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present number seventy-nine and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 79,473, at an average expense of 10s. 1½d. a head. This result shows the success that has



attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. a head. The Provincial Schools are all placed under the management of Local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The greater part of the present buildings at South Kensington must be considered to be only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected by the Department purposely to receive Mr. Sheepshanks' gift of pictures and drawings; and recently additional brick buildings to receive the Vernon and Turner pictures; while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed.

THE LIBRARY OF ART.

THE Library is contained in the western section of the buildings, and is entered either through the offices or by the west corridor of the Museum. It consists, at present, of upwards of 6,000 volumes, and possesses a collection of engravings, drawings, and photographs, illustrative of architecture, ornament, &c. A portion of these are framed, and hung in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, whose object is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with art.* In order, as far as possible, to extend its utility, books not readily to be procured in local libraries, are allowed to circulate from it to the provincial schools of art.

THE MUSEUM OF ORNAMENTAL ART.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections. The Museum remained open to the public at Marlborough House until February 1857, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art are also admitted in the present building, and many of great value have been received. (*See the accompanying printed lists.*)

Arrangement of the Museum.

The Art Museum occupies the central hall of the iron building (beyond the educational division), the west and north corridors, the rooms under the Sheepshanks' Picture Gallery, and the northern portion of the galleries.

The collection, now numbering nearly 6,000 objects, has been entirely exhibited to the public since the opening of the fire-proof north rooms afforded additional space; but, in the details of its arrangement, the form and construction of the temporary buildings in which much of it is contained have interfered, in some degree, with systematic classification. A selection of specimens, forming a travelling museum, are reserved for exhibition in the country, and have for the last five years been in circulation in the various provincial towns where schools of art are established.†

The Art Collections contain examples of Italian, French, Flemish, English, and other mediæval and modern art, comprising specimens of carving in wood and ivory, terra-cotta work, glass painting, enamels, pottery and porcelain, glass, metal works, watches, jewellery, arms and armour, furniture, textile fabrics, &c., also examples of ancient illumination, drawings, and engravings. In the oriental division, Indian, Siamese, Chinese, and Japanese ornamental work in carving, porcelain, metal, textile fabrics, &c.

The West Corridor

is entered through the first division of the Educational Museum. The first to the fifth of the bays into which the corridor is divided are occupied by a collection illustrative of architectural ornament, consisting of a series of several hundred plaster casts, moulded from details of ancient edifices or from fragments preserved in museums. These commence with the antique Greek and Roman styles, and models accompany them in which have been attempted restorations to scale of celebrated buildings, while photographs are hung below the models representing these structures in their present ruined condition. The models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. The cork model of the Colosseum, presented by Capt. Leyland, and others of the Greek temples in Sicily, may serve in some degree to illustrate the present aspect of those buildings. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays. And

* See terms and hours of admission at p. 6.

† During this period this collection has been temporarily exhibited for periods varying from four to six weeks in sixteen towns, and the entire number of visitors has been upwards of 124,000.

here are placed models of St. Peter's at Rome and of St. Paul's Cathedral, London, lately presented to the museum by Lord Ravensworth. The glass case in the first bay contains specimens of antique Roman fresco decoration, including a collection of pieces from the ruins of the baths at Rome, lent by the Earl of Ellesmere.

On the wall screen on the right hand, opposite the casts, are hung original drawings and engravings, illustrative of architecture and ornament, commencing with examples from Pompeii. The glass cases contain specimens of mosaic, frescoes, and carving, which aid in the illustration of the epochs of art represented by the casts; and here is exhibited a collection of several hundred specimens of antique Roman glass, collected during many years among the ruins in Rome and its neighbourhood; also a fine example of sixteenth-century mosaic-work, a colossal head of St. Peter, lately obtained from the museum of the Collegio Romano. The renaissance series are accompanied, on the wall opposite to them, by elaborate coloured drawings of mural decoration, chiefly from fresco paintings of the Italian cinque-cento period. The greater number of these represent ceilings and wall-compartments of various churches and palaces in Italy, executed from the original frescoes. Coloured engravings by Raffaele Morghen, and Volpato, of Raffaele's great paintings in the palace of the Vatican are hung on this wall.

The last court on the right is occupied with decorative furniture, the greater part belonging to the Soulages Collection; the richly-gilt chairs and the beautifully inlaid coffers are of Venetian and Florentine sixteenth century work; and the copies, hung on the walls near them, of the frescoes by Correggio at Parma illustrate the same period of art.

In the bay opposite are placed examples of English and other art-manufacture of the seventeenth and eighteenth centuries; chiefly furniture decorated with carving, with marqueterie or tarsia work.

The wooden models of churches, proposed to have been erected in London, are lent by the Dean and Chapter of St. Paul's; and in the gallery above this corridor will also be found Sir Christopher Wren's original model for St. Paul's cathedral, accompanied by plans, sections, and other illustrations of the present structure.

Northern Corridor.

The portion of the northern corridor leading to the Art Library is occupied by a collection illustrative of the history of wood-engraving, the greater number of the specimens being the gift of John Thompson, Esq., superintendent of the female class for wood-engraving in the schools of the department; and this collection is mainly intended for the use of the class in question. The series of woodcuts by Hans Burgmair, forming what is called the Triumph of the Emperor Maximilian, are arranged like a frieze round this corridor, commencing on the right; they consist of 135 sheets, occupying a length of 162 feet, and are now, for the first time, placed so as to be viewed consecutively. They form a curious and valuable illustration of the costume and customs of the commencement of the sixteenth century; the date of their execution is 1517 to 1519, and the present copies were struck from the original blocks in 1796.

Cases containing examples of modern English and Continental art-manufactures are placed between the gallery staircases. These were in great part purchased from the Exhibition of 1851, and from the Paris Universal Exhibition of 1855. Among them are porcelain from the royal manufactory at Sèvres, Faience ware, and revivals of the Italian majolica. Of this latter description, the products of the Ginori manufactory, near Florence, especially the revival of the lustred majolica ware, are notable objects, as are also the reproductions by Messrs. Minton and Co. A large jardinière, or flower-stand for a conservatory, of their workmanship should be remarked as one of the most important specimens of the ceramic art ever produced in this country. There is also a case of modern bronzes, jewellery, and other works in metal.

The windows of the corridor contain specimens of ancient and modern painted glass; among these is a large window, in three divisions, of the 15th century, said to have been originally brought from Winchester College. The remainder of the collection of painted glass is shown in the North Rooms, and the original specimens are accompanied by a collection of framed drawings and coloured engravings of examples, from various churches, English and continental.

The wrought-iron screen from the terrace at Hampton Court is a good example of English ornamental iron-work of the 17th century; the injuries it had suffered from exposure and from unskilful painting were such as to necessitate the restoration of many of the details.

Oriental Objects.

At the upper part of the East Corridor, a division or court is appropriated to specimens of oriental art manufactures in various categories—especially rich Indian tissues—Chinese and Japanese porcelain and lacquered work, decorative arms, bronzes, objects in marqueterie damascene work, &c. The original specimens are accompanied by series of coloured drawings, illustrative of oriental decoration generally. Another phase of the same art receives illustration from the gorgeous examples of Siamese workmanship lately brought over by the ambassadors of the King of Siam, and lent by the Queen to this Museum.

Central Hall (North)

is principally occupied by large objects, chiefly in the class of carved and otherwise decorated furniture. Round the walls are hung a series of copies in distemper of the pilasters and ceiling compartments of the loggia of Raffaele in the Vatican. They form a continuation of the illustrations of mural decoration, already described, in the West Corridor, and ought to have followed in sequence with them; but the height of the pilasters would not allow of their being so placed. These copies are of the full size of the originals, and are especially valuable from the fact, that

the originals are in a very dilapidated condition, and are rapidly becoming invisible: they were executed on the spot by Italian artists. Two original designs, drawn in bistre by Giovanni da Udine—one of which is believed also to contain a sketch or first thought for one of the historical lunette subjects, by the hand of Raffaele himself—are hung near the pilasters; and also two of the original cartoons for portions of the pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. The colossal statue of David by Michael Angelo (plaster cast) has been, owing to its size, unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it.

The larger glass case contains illustrations of Italian sculpture in marble, terra-cotta, and metal, of the 15th, 16th, and 17th centuries.

The two stone statues of Madness seen in this court, would, but for their weight, have been placed with the British sculpture up stairs: they were originally executed by the sculptor Cibber for the entrance gate of the old Bethlehem hospital, Moorfields.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffer of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other in carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. Another large carved and gilt "retable" of Flemish work, and a triptych painted with subjects from the Apocalypse, dating from the 15th century, have recently been added to the collection. The visitor will notice several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c.

Some of the glass cases in the Central Hall are devoted to the reception of specimens on loan, the more important of which are enumerated in the accompanying printed lists.

The North Rooms, under the Sheepshanks' Gallery, contain a very important portion of the Art Museum. Objects that more especially surrounded the daily life of the mediæval and succeeding periods are collected in the cases here, and other illustrations of domestic art-manufacture are placed round the walls. The glass case, No. 1, contains a series of enamels, among which is remarkable a triptych of champlévé workmanship of the 13th century, and also another triptych of Limoges enamel, by Pierre Raymond, dated 1543. There are also examples of Chinese champlévé and cloisonné work. The collection of majolica occupies cases Nos. 2 and 5, as well as those below the windows, and comprises examples from the earliest period up to the finished performances of the Gubbio and Urbino artists. On the left side are exhibited an unrivalled series, many of them signed and dated, of the works of Maestro Giorgio, the majolica artist of Gubbio, whose skill in the production of lustrated ware, especially that ornamented with the crimson or ruby lustre, of which he probably was the inventor, has made his works much valued. Venetian glass occupies case No. 4, and two adjoining side cases. Flemish and Dutch stone-ware and French Faïence and Palissy ware, also porcelain, as well as oriental as from the various European manufactories, occupy the remaining cases. Of Della Robbia ware there are several important specimens exhibited on the walls, especially a relieve representing the "Last Supper," and an altar-piece with the "Adoration of the Kings." In the second room, cases 7, 8, and 10 are filled with works in metal, including bronzes, medals, ecclesiastical utensils, locks, firearms, and other weapons. No. 9 contains caskets in metal, ivory, and other materials, besides various specimens of carving in wood and ivory. The elaborately engraved bamboo canes of very interesting design, are recent acquisitions from the Museum of the Collegio Romano. The window cases to the left contain jewelry and other goldsmith's work, watches, ornamental knives, spoons, and other objects of domestic use; also wrought-steel keys and locks. In similar cases, to the right, are stamped leather coffrets, examples of bookbinding, Damascenerie, &c. Against the end wall is placed a sculptured stone chimney-piece, formerly in a palace of the Rusconi family, lords of Como. Round the room are hung frames containing illuminations from Italian, German, and Flemish MS.; and in the windows are some portions of ancient stained glass.

North Gallery.

Here are placed casts, full size, of one of the bronze gates of the Baptistery at Florence, the work of Lorenzo Ghiberti, and on the walls are hung some specimens of Gobelin and other tapestry. A portion of a collection of engravings, chiefly the gift of Mr. Sheepshanks and Mr. Doo, R.A., is also exhibited here, and a part of a series of etchings presented by Mr. Sheepshanks.

It is intended that every specimen, as far as space may permit, should be accompanied by a descriptive label, containing such details respecting the object as are judged necessary.

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the Iron Building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are *School Buildings and Fittings, General Education, Drawing and the Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanics, Apparatus for Teaching the Deaf and Dumb and Idiots, &c., and Physical Training.*

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the publisher's name and address, and the prices at which they may be obtained—enabling them to compare one specimen with another, and to select that which may best suit their requirements. It has also been an object, in labelling the specimens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Construction, we find in the first bay on the left, a collection of models of existing school buildings, mostly contrived so as to show the interior arrangement of the rooms, desks, and fittings. Among those demanding especial attention are the Central School for Boys of the British and Foreign School Society, Borough Road; Homerton College Training Schools; First, Second, and Third Class-rooms of the Royal Naval Hospital Schools, Greenwich; the Norwich Diocesan Boys' School; and the beautiful model of Lord Granville's Schools at Shelton, Staffordshire. On the adjoining walls are numerous plans, sections, and elevations of Normal Schools of France and Germany; and in front are specimens of the desks, reading-stands, easels, and other school fittings, as used and recommended by most of the great Metropolitan Educational Societies.

Class II., General Education, commences in the next recess. The greater portion of the Library, which now numbers upwards of 10,000 volumes, is arranged here. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. The collection of works, towards the purchase of which grants are made by the Committee of Council on Education to the managers of schools under government inspection, is kept separately, in order that the books may be more readily examined and compared one with another by those who may have obtained grants, and are desirous of making selections suitable to the requirements of their schools. The books may be removed from the shelves for examination or study on students' days (Wednesdays, Thursdays, and Fridays), on application to the attendants. Proceeding down the left-hand side of the Museum, still occupied by General Education, the visitor reaches a series of small glass cases containing examples of object-lessons, such as cotton, silk, and metals, showing the various processes of manufacture, sent by the Home and Colonial and British and Foreign School Societies, the Royal Military Asylum, Chelsea, and the Cotton Supply Association of Manchester. The case contributed by the latter association contains samples of cotton from all quarters of the globe, pods of the wild cotton plant (*Gossypium herbaceum*), and from the same species under cultivation, also small specimens illustrating all the various stages of manufacture from the raw cotton to the finest fabric; cotton seed, cotton oil, and cotton oil cake for feeding cattle, &c. Opposite these are the Kinder Garten, and other instructive toys, mostly contributed by Messrs. Joseph Myers and Co. The upright case containing these toys, and two others in the immediate vicinity, of a similar nature, are curious, as being constructed of the leading varieties of the ornamental woods of Australia, from designs by Professor Semper. Next in order of classification comes the apparatus for teaching persons of deficient faculties. Among the books exhibited in this Class will be found no fewer than eight different systems for teaching the blind to read. From the very few books published for the blind, it is much to be regretted that a uniform system of tangible typography is not adopted.

The visitor next reaches the collection of objects of Household Economy, consisting principally of various cheap forms of cooking apparatus, fire lamp grates, and other contrivances for warming and ventilating. In the adjoining compartment are placed the books, diagrams, and instruments of music. The village organ, by Mr. Lewis, suitable for a small church or a large schoolroom, and the school pianofortes of Hopkinson and Mr. G. Cocks are the principal instruments exhibited.

The last recess on this side, together with the end wall and the two opposite recesses, are devoted to drawing and the fine arts. In this the Department and M. Brucciani are the principal contributors, M. Brucciani exhibiting the casts and examples used in the art-schools, and the Department the drawing-copies, materials, &c., supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the originals; and one of Michael Angelo's Slaves, designed for the monument of Pope Julius II. They are from Sauvage of Paris.

In the Division of Natural History, Prof. Henslow contributes a valu-

able collection of botanical specimens, a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art; Prof. Tennant, a collection illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The elementary collection of Minerals by Professor Krantz is excellent, as are also the Diagrams of Messrs. Day, and the Geological and Natural History Diagrams of the Working Men's Educational Union.

Geography and Astronomy come next in order of arrangement, and form, perhaps, the most perfectly represented class in the Educational Museum. The large collection of maps and atlases includes specimens from France, Germany, and America, and from most of the principal publishers of our own country. In front of the maps, surrounded by globes and astronomical diagrams, stands the Astronomer Royal's full-sized model of the Transit Circle of the Greenwich Observatory, and lower down more globes and orreries by Newton and Son. On the wall at the back is a fine map, drawn by the late E. Hughes, master of the Lower School at Greenwich.

The astronomical diagrams of Messrs. Day, and those of the Working Men's Educational Union, are worthy of attention, the former for excellence of production, and the latter for clearness and cheapness. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thornethwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case.

The last division in the Educational Museum is allotted to Mechanics, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), J. C. Buckmaster (mechanical powers), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics and pneumatics). There is also a large collection of French apparatus, the property of the Department. In this class, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thornethwaite's may be mentioned as the cheapest in the collection.

THE GALLERY OF BRITISH FINE ART.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection. His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name. It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions. The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, episodes of our domestic life, and the scenery of our native country; and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured. The peculiar interest which this collection is calculated to excite is due, therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our home feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the artists in alphabetical respective order.*

Room Nos. 8 to 16 are by Sir A. W. Callcott, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.

1 Nos. 17 and 18 are by Mrs. Carpenter; the first was painted in 1821, but has recently been in the hands of the artist.

1-2 G. Clint's pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself: the figure of LISTON as *Paul Pry* is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.

1 Ten works by Collins, Nos. 24 to 32, are in the collection, of very different degrees of merit: that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the gate while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study

* The Collection is contained in four rooms: the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

will be found among the drawings. (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844: it is interesting to note the change of the painter's manner.

The Stray Kitten is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution. The milk-pan has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.

Constable is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, a unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered. It was painted in 1823, but a trivial fault was found with it by the Bishop for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil, No. 35 is, in many respects, admirable; and the last, in particular, shows how fully he knew that the only school of art was that kept by Nature.

Nos. 39 to 49 are by E. W. Cooke, A.R.A., several of them worked out with the extreme accuracy and care which characterize his paintings. Nos. 41, *Brighton Sands*, and 43, *Mont St. Michel*, were so completely changed from the original effect, that it was necessary to remove the coating of mastic magilp which lay over them with an opacity not unfitted compared to "pea-soup"—this delicate operation has been effected most skilfully and successfully.

Nos. 52 to 60 are by C. W. Cope, R.A. The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "*The Hawthorn Bush*, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, *The Young Mother* and *Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.

No. 61, *Scene from the Tunnell*, and 62, *Summer's Afternoon*, are by Thos. Creswick, R.A., both exhibited in 1844.

Nos. 65, 66, and 67, by F. Danby, A.R.A. are not favourable examples of his style. The first was painted in 1821.

No. 69, the work of T. Duncan, A.R.A., is a touching illustration of the pathos that speaks in the words of the Ballad, "*I wish I were dead, but I'm no like to dee*," "*And why do I live to say, Wae's me?*"

No. 70, by Sir Chas. L. Eastlake, is an incident from real life, and, though a slight painting, is vividly told. 72 and 73 are by Etty.

No. 74, by W. P. Frith, R.A. is a scene from Goldsmith's "*Good-natured Man*," act iii. sc. 1, where Honeywood introduces the bailiffs to Miss Richland thus:—"Two of my very good friends, Mr. Twitch and Mr. Flanigin. Pray, gentlemen, sit without ceremony."

Nos. 81, 82, and 83, by J. C. Horsley, A.R.A., are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from Haddon Hall, Derbyshire; the latter from the bow-window in the Steward's parlour.

Two Portraits by Jackson, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tints have not stood.

Nos. 87 to 102 are sixteen works by Sir E. Landseer, R.A., including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, as No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Cry*, *Mourner*, No. 93, is a picture the pathos of which has rarely been exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended? The daggled plume, and the red drops that have fallen heavily, one by one, like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*—the largest painting in the collection—the reading the many incidents brought within its compass will interest all who examine it with the attention it merits; and besides the power of expression evinced, the artistic skill displayed in several of the groups may repay minute scrutiny, even if the advantage of technical knowledge do not exist to draw admiration to the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by Chas. Landseer, R.A., represents the passage in the life of Andrew Marvell when the Lord Treasurer Danby, knowing his poverty, offered him a present of 1000*l.*, hoping to secure his interest for Charles II.'s corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by C. R. Leslie, R.A., chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 109, where Petruchio is wroth with the tailor. The management is skilful, and passages of colour are rich. This is a repetition of the same subject in the Petworth collection: it was painted in 1832. The principal character from *The Merry Wives of Windsor*, 110, and the three pictures, 116, 117, 118, of Scenes from Molière are of the same class. And though in parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning of the author as intensely as he himself has done. Among the latter is *Uncle Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from Gil Blas. The little circular picture, No. 126, is a portrait of *Her Royal Highness the Princess Royal*, a study for that in "*The Christening*." No. 129 is portrait of *Her Majesty in the Coronation Robes*, and was esteemed a successful likeness.

The group of pictures, Nos. 136 to 162, to which we would next allude consists of twenty-eight works by W. Mulready, R.A., painted during

Room

Room

1 the last fifty years; and though varying widely, as may be expected, in treatment and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. The *Seven Ages*, No. 138, was originally designed for a wood-cut, and afterwards developed for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they might be expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving relief from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their unrestrained freedom. Each group evidences the skill of the artist; especially the figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though he can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just been drawing his chair, and now pauses to refresh himself. It was exhibited in 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140, *Giving a Bite*—a boy affording a grudging share of his apple; 143, *Open your Mouth and shut your Eyes*; 147, *The Sailing Match*; 148, *The Butt*, where a boy waits to have cherries shot into his mouth, while his dog looks on with quaint intelligence—are all pictures that tell their own stories, and, in the class to which they belong, are not easily rivalled. As examples of artistic skill some of them, especially the last (painted in 1848), are altogether remarkable. The rendering of texture, without recourse to tricks of manipulation, has rarely been surpassed, whether in the soft skin of a little child, the materials of its clothing, or the rigid hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "The Vicar of Wakefield," will well repay careful perusal, and, for artists, is moreover a valuable study of colour and texture. This was painted for Mr. Sheepshanks in 1846.

4 No. 165, by G. S. Newton, R.A., representing *Bassanio receiving the news of Antonio's losses*, is rich in colour.

2-4 Nos. 167 to 172 are by R. Redgrave, R.A. In the first the artist has found his subject in the beautiful fairy tale of *Cinderella and the Glass Slipper*, and has not failed to see that its moral is not added on as a ponderous fringe, but woven like a thread of gold through the tissue of the story: thus it is through his picture, from the look of kindling love and assured hope with which the young prince bends over the slight figure of Cinderella, whose happiness is now secure, to the mortified surprise of the ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Governess*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gazer that sympathy which her lonely sorrow has not found from those by whom her circumstances surrounded her. In *Ophelia twining her Garlands*, No. 171, the carefully-expressed accessories are taken from a scene in Penshurst Park.

4 Nos. 174 to 176 by D. Roberts, R.A. *The Gate of Cairo*, called Bâb El-Mutawellee, although conventionally treated, is an effective representation of eastern architecture.

4 No. 177, called *The Little Roamer*—"her path 'mid flowers"—is sufficiently attractive from the graceful beauty of the child—untouched, however, by the sunbeams that must have expanded her flowers—to draw the thoughts away from the inaccuracy of some of its details. No. 178 is familiar to most from the engraving.

1-4 Nos. 185 to 187, by G. Smith, are carefully painted, and are not without a certain homely interest.

2 Stanfield is represented by Nos. 188 to 190. *A View near Cologne* (dated 1829), *A Market Boat on the Scheldt* (1826), and *Sands near Boulogne*.

2 Stothard's works, Nos. 197 to 206, have the appearance of more than their real age. It may be interesting to the visitor to contrast his endeavour to realize Shakespeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o'Shanter* and *John Gilpin* are quaint, and will be examined with interest.

4 J. M. W. Turner, R.A., five pictures. *Line Fishing off Hastings*, exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Coves, with Royal Yacht Squadron* (1828); and *Vessel in distress off Yarmouth*, called "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the walls of the Academy, the materials of his pictures have often failed, and convey an imperfect idea of their first effect. Yet the genius that was chief among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.

4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's stick and the boy coaxing for a "Fairing"—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.

2-4 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.

3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others,

obtained, some by purchase, some by presentation. The whole are enumerated, and particulars given respecting them in the larger catalogue; here we have space merely to indicate a few.*

No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness of more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures: two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermilion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 48 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The manner in which the portrait of the Rev. R. Sheepshanks is worked up in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was on the path to such excellence. No. 75, *Interior*, with *Portrait of Mr. Sheepshanks*, is an apt illustration of the earnestness with which the artist wrought out his intentions. Others, as No. 92, find their realization in pictures in the collection. No. 424 is a likeness in coloured chalk of Mr. Sheepshanks, the donor of the collection. It has been quite recently finished by the artist, and added by Mr. Sheepshanks to his former gifts.

No. 88 is far the most important water-colour drawing in the collection. It is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk study for Webster's *Village Choir*, No. 92, has been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (188); and several by Stothard. There have been lately added to the collection examples of some of the early water-colour masters, as Girtin, Sandby, Cozens, Havell, Nicholson, &c., and it is intended, as opportunity offers, to complete a series of the works of those who laid the foundation of English water-colour art.

SCULPTURE OF THE UNITED KINGDOM.

North-West Gallery.

THE Sculptors' Institute having made application for a space to be set apart for the formation of a collection of Sculpture of the United Kingdom, their request was granted, and a committee appointed to carry it into effect, and the statues and groups now collected in the West Gallery, at the entrance of the Sheepshanks' Gallery of Pictures, show the success that has attended the committee's efforts.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors as well, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish was, that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but an annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years; so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

At present the works are, with few exceptions, by living artists; but some others have been received, as the Mars and Narcissus of Bacon, and the Ariel of Westmacott. The statue of Venus, by Gibson, a marble replica, and that of Cupid, by Spence, are loans from the possessors of the works.

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes. A selection of them also is being circulated, together with other original drawings, among the Schools of Art in connection with the Department.

THE COLLECTION OF ANIMAL PRODUCTS.

ASCENDING to the gallery by the south staircase, we enter upon the first division of the collection (Wool and its Applications). Here are to be seen the fleeces of various breeds of sheep, arranged in glass cases: under each case is a portion of the fleece, stapled to show the length and quality of the wool; wool in various stages of preparation and manufacture—such as picking, sorting, scrubbing, carding, weaving, dyeing, &c.; samples of manufactured articles—as carpets, rugs, flannels, cloth, &c. There is a curious and interesting series of samples called shoddy, a name derived from a process for converting old cloth, stockings, cuttings of flannel, list, and old woollen rags into new cloth. The making of shoddy is mostly carried on in Yorkshire, and has become a manufacture of considerable importance, both as regards home consumption and for export to foreign countries. Great quantities of old woollen rags are annually imported into this country from Germany and other foreign states, and which, after passing through the processes in the shoddy mills, are re-imported to whence they came in the form of broad cloths, beavers, petershams, &c. There is also an interesting collection of coloured flocks for paper-making. Hair, bristles, and whalebone form the next division.

Hair is made up of three parts: the outside portion, or cuticle, consisting of a series of small plates or scales lapping over each other at the extremities; the cortex, a long fibrous substance, arranged longitudinally under the cuticle; and the inner, or medullary substance, arranged in rows of minute quadrangular cells. Microscopical views of these portions, and sections of hair and wool, are shown on the walls over the glass cases.

Of human hair, of which there are many varieties exhibited, the light-coloured and most valuable comes from Germany and the Scandinavian States: the darker shades are mostly imported from France.

The application of horse-hair, camels'-hair, cow-hair, &c., to manufactures is shown in many beautiful and curious products.

Whalebone, which is the horny, laminated substance supplying the place of teeth in the whale, is almost identical, in chemical composition, with the white of an egg, consisting of albumen hardened by the admixture of a little phosphate of lime. There are several cases of specimens illustrating the commercial varieties, and the uses to which it is applied.

We next come to the division allotted to furs. Furs are mostly obtained from animals inhabiting cold climates, and are generally in the best state for commercial purposes when obtained towards the beginning of winter, being at that season longer, softer, and more beautiful in colour. Mr. Nicholay and Mr. Roberts both exhibit many fine and beautiful varieties. The number of wild animals annually destroyed for the sake of their skins is enormous; in 1855, of squirrel skins alone, upwards of two millions were imported to this country. Cats also fall victims to the beauty of their skins, as many as thirty-two thousand having been imported, principally from the Hanse Towns, during the same year. In the case of rare furs contributed by Mr. Nicholay, are some beautiful examples of the use of bird skins as a substitute for fur in the skins of the great-crested grebe (*Podiceps cristatus*), belonging to the order of divers, occurring in Norfolk, Lincolnshire, and Wales.

Adjoining the furs are the collections of feathers, down, and quills. There is a great variety shown for upholstery purposes, and for personal ornament and decoration.

The next specimens of importance that present themselves to our notice are the horns, tusks, and hoofs of various descriptions used for manufacturing purposes. There are many fine specimens of ivory carving and turning exhibited by Mr. W. Lund, and good illustrations of the process of making knife-handles, combs, drinking-horns, &c.

The opposite side of the bays occupied by the collections we have last mentioned contain the examples of silk and leather; and the last bay of the museum is allotted to the animal oils and fats, chemical products of bone and waste matter, animal dyes and pigments, &c. There are also illustrations of the processes of making gelatine, soap, perfumery, and other manufactures from animal substances.

FOOD MUSEUM.

ADJOINING the Museum of Animal Products in the East Gallery, a collection is now being formed to illustrate the history, varieties, and chemical composition of Food, both animal and vegetable, including beverages, fermented liquors, and narcotics. This collection owes its origin to Mr. T. Twining, Jun., who presented to the Department, before the opening of the Museum in June last, a series of examples having reference to Domestic and Social Economy, the Food Section of which was formerly exhibited in the first bay of the Gallery. The present Museum has, however, been entirely re-formed by Dr. Lyon Playfair, and on his retirement the superintendence was confided to Dr. Lankester.

Among the various specimens already contributed, we would particularize the fine examples of the more useful cereals, namely, wheat, barley, oats, and rye, presented to the Department by Messrs. Lawson and Co. They occupy a series of glass cases extending across the space at present allotted to the Food Museum. Also, the fruits, spices, and condiments from Messrs. Fortnum and Mason; and the very interesting series of examples illustrating malting and brewing, contributed by Messrs. Huggins and Co. In classifying the examples exhibited, the chemical composition of each distinct variety of food is first given, the chemical ingredients being shown in their relative proportions, and

the lb. taken as the unit; then follow the commercial varieties, and substances used for purposes of adulteration; and lastly, samples of their most fitting methods of application, either in preparations by themselves, or in combination with other ingredients. Tea, coffee, chocolate, potatoes, and a large number of the cereals, have already been arranged in this manner. An explanatory tabulated label being placed in each case affords a ready means of comparing the relative nutritious value of the various kinds of food.

Opposite the collection of cereals is an interesting series of Chinese drawings illustrating the history of the cultivation and preparation of tea. Underneath these are many rare varieties of teas, presented by Messrs. Dakin and Co. Among other curiosities from China may be mentioned the edible birds' nests, and the great green sea slugs, which are esteemed great delicacies by the Chinese. On a table allotted to the chemistry of food are some curious examples of the dietaries of the soldiers of different countries, English, French, Dutch, &c.; the relative proportion of flesh-forming and heat-giving substances being represented by gluten and carbon respectively. It will be seen that the quantity of food given to the Dutch soldier in time of peace is not sufficient to engender in him the amount of pugnacity, requisite for belligerent purposes: consequently, when in active service, the quantity of food is nearly doubled, as shown in the case referred to.

THE ARCHITECTURAL MUSEUM.

THE Architectural Museum was founded in the year 1851, in Cannon Row, Westminster, as the nucleus of a National Museum of Architectural Science and Art. The whole of the Collection was removed to the South Kensington Museum in March, 1857, where it now occupies the West Gallery of the Iron Building. It has been formed by gifts, loans, and purchases by the Committee, Treasurer, and Curator of the Museum while in Cannon Row, to which is now added the Collection of the Department of Science and Art.

The Architectural Museum is supported by Subscriptions and Donations.* A Committee, chiefly Architects, was constituted in 1851 for its management and the collecting and distributing of its funds. A *Prospectus* and *Report* may be obtained of the attendant in the gallery.

The ultimate object of the Museum is to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all countries and times. Its direct aim is to improve the *art workmanship* of the present time. To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of architectural works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. The whole range of Gothic Art from those countries where it has been practised is more or less represented by casts and specimens. Arrangements are also now being made for a classification in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now many examples in the Museum. To casts and specimens are added, Photographs, Drawings, and Engravings of Architectural Works; the photograph or engraving giving a view of the whole structure, the casts giving the detail. Models of Buildings have also been obtained either by gift or on loan. The various collections now number upwards of 7000 specimens.

Courses of Lectures will be delivered, during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to workmen. Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day. As a means of extending the usefulness of the Institution, Honorary Local Secretaries are being appointed in the more important towns in the kingdom.

SOUTH KENSINGTON MUSEUM

Of Pictures, Sculpture, Education, Architecture, Building Materials, and Products of the Animal Kingdom.

Under the direction of the Committee of Council on Education.

SCIENCE AND ART DEPARTMENT.

THE Museum is open free on Mondays, Monday evenings, Tuesdays, Tuesday evenings, and Saturdays. The Students' days are Wednesdays, Wednesday evenings, Thursdays, and Fridays, when the public are admitted on payment of 6d. each person. The hours are from 10 to 4, 5, or 6, according to the season, in the day-time, and from 7 to 10 in the evening. The Museum and Library are opened Free in the Easter, Whitsuntide, and Christmas Holidays.

Tickets of Admission, giving the privilege of copying and consulting works on the Students' days, are issued at 2s. each, monthly; 3s. quarterly; 6s. half-yearly; and 10s. yearly. Tickets are also issued to any School at 1s. yearly, which will admit all the pupils of such school on all Students' days throughout the year. To be obtained at the Museum-door, or of Messrs. Chapman and Hall, 193 Piccadilly.

* Subscriptions and Donations may be paid to the Treasurer, G. G. Scott, Esq.; to the Hon. Secs., and J. Clarke, Esq.; to the Sub. Sec., M. J. Lomax, Esq.; the Curator, C. B. Allen, Esq.; and the Collector, Mr. R. Mott.

LIST OF OBJECTS ON LOAN TO THE MUSEUM OF ORNAMENTAL ART.

COLLECTION OF CHINESE AND JAPANESE OBJECTS OF ART AND MANUFACTURE,
Lent by the Right Hon. the Earl of Elgin and Kincardine, K.T., G.C.B., Late Envoy Extraordinary
to the Emperor of China.

Exhibited in the Art Museum at the end of the Eastern Corridor.

Chinese Enamels on Metal.

1. Large Tripod vessel and Cover in ancient cloisonné enamel. This art of enamelling, of which the present is a very remarkable specimen, seems to be now lost in China.
2. Round Tripod vessel of similar enamel, mounted in gilt brass, with openwork bronze cover; on wooden stand.
3. Oblong Box, with handle on the lid, of similar enamel.
4. Bowl ornamented, within and without, with similar enamel; on carved wood stand.
5. Bowl and Cover of similar enamel, on a stand embroidered with silk.
6. Idol of Bronze ornamented with similar enamel, and supporting an enamelled vessel; on carved wood stand.
7. Sheath of similar enamel, containing a knife and chopsticks.

Bronzes and other Metal Work (chiefly Chinese).

8. Bronze Vase with three birds resting upon it. Inlaid with delicately wrought pattern in white metal. Japanese work.
9. Pair of circular bronze Incense Burners, with openwork and ornament in high relief.
10. Pair of square bronze Incense Burners, with lids attached by chains.
11. Bronze Tripod Bowl with ornament of dragons, etc., in relief.
12. Pair of Grotesque Monsters in bronze.
13. Pair of bronze Match-holders in form of cranes.
14. Bronze Grotesque Monster playing with a ball.
15. Bronze Dragon.
16. Group of two Tortoises in bronze.
17. Paper weight (?) in bronze with handle formed of a lizard.
18. Bronze Cup, oval form, with chased ornament.
19. Bronze Teapot.
20. Pair of Branches formed of Chinese "cash."
21. Bronze Fir Branch with a cone.
22. Bronze Ink and Pen Holder (*Japanese*).
23. Circular Chinese Metal Mirror with ornaments in relief on the reverse.
24. Pair of Cranes in white bronze and silver, mounted on lacquered work stand (*Japanese*).
25. Japanese sword.
26. Model of Japanese Double Swords.

Carvings in Wood and Ivory (Chinese).

27. Chinese Root Carving of a beggar standing, supported by a stick, near a rock to which a bat is clinging.
28. Similar Root Carving of a rustic tripod vase, with base of same material.
29. Screen in openwork of carved ebony with a medallion of carved jade in the centre.
30. Bowl and Cover in carved wood, lacquered red, "coral lac."
31. Oblong Box, similarly carved and lacquered.
32. Carved Ivory Box.
33. Carved Ivory, in three pieces, with the Chinese character that expresses longevity carved on the top in 100 different forms.

34. Set of Chessmen in carved ivory.
35. Small carved ivory figure of a Boy tying the string of his top round a tortoise.
36. Similar carved figure of a Child playing with a grotesque Mask.
37. Similar carved figure of a Girl seated, with long flowing hair, coloured red.
38. Similar carving of a Baboon playing with a Melon.

Carvings in Stone, etc., (Chinese).

39. Large carved stone Seal, the top ornamented with two dragons.
40. Two Bowls in jade stone, engraved with ornament of flowers etc.
41. Four Bowls of various shapes carved in steatite or soap stone, ornamented with leaves, flowers, etc.
42. Pair of octagonal Match holders, of similar material, in openwork carving.
43. Two small carved Lamps of similar material.
44. Square vessel for holding sticks of incense, the top with two ants carved in relief upon it.

Lacquered Work (Japanese).

45. Small Cabinet fitted with drawers, etc., and mounted in silver.
46. Similar Cabinet, with miniature windows and other fittings.
47. Similar Cabinet with windows and fittings.
48. Cabinet or Tea Caddy ornamented with marqueterie of different coloured woods.
49. Nest of Square Boxes in light aventurine lacquer.
50. Similar Nest of Boxes, in darker aventurine lacquer.
51. Similar Nest of Boxes, black lacquer, with flowers, etc. in silver.
52. Box ornamented with a chequered pattern of black lacquer and silver.
53. Box with black lacquer ground, the lid ornamented with a branch of red flowers.
54. Square Box in lacquer of alternate stripes, black, yellow, and red.
55. Three Trays in black lacquer, with gold ornament.
56. Three Trays in red lacquer.
57. Tray inlaid with coloured mother of pearl.
58. Bowl and Cover with black lacquered ground relieved with dull gold pattern.
59. Bowl and Cover, similar ground with pattern of delicate gold lines.
60. Japanese Hat, of wood lacquered black.
61. Another Hat.
62. Oblong Box in light brown lacquer (*Chinese*).
63. Medicine Case in five compartments with silk cords, the handle formed of a grotesque lacquered ivory figure, working on a mask with a chisel and mallet (*Japanese*).

Porcelain (Chinese).

64. Porcelain Vase, grey cracklin with blue pattern, on wooden stand.
65. Porcelain Vase, grey cracklin, mounted in bronze.

66. Porcelain Vase, old grey cracklin, on wooden stand.
67. Porcelain Vase, Turquoise cracklin, on wooden stand.
68. Porcelain Vase, painted with flowers, birds, etc.
69. Porcelain Vase, with bulbous shaped neck.
70. Porcelain Vase, painted with flowers, butterflies, etc.
71. Porcelain Vase, of delicate grey colour, with handles and bulbous shaped neck.
72. Small Porcelain Bottle, yellow ground on wooden stand.
73. Two Porcelain Bowls painted with bands of dark blue.
74. Shaped Porcelain Bowl and Cover, on wooden stand.
75. Porcelain Bowl painted with fruit, etc.
76. Small grey cracklin Bowl.
77. Small grey cracklin Bowl with three feet.
78. Oblong Porcelain Tray divided into compartments.
79. Enamelled brick from Golden Island.

Porcelain contained in the side cases (Japanese).

80. Twelve Cups, Saucers, & Covers of eggshell porcelain.
81. Twelve Cups and Saucers, similar porcelain, with silvered pattern.
82. Six large Cups (or covers) of similar porcelain, silvered.
83. Two Cups and Covers painted with birds.
84. Two Cups and Covers.
85. Ten small Cups.
86. Two Cups and Saucers, eggshell porcelain, the outside covered with woven grass.
87. A mask of eggshell porcelain.

88. Saucer with raised pattern in dull gold.
89. Seven eggshell porcelain cups in wooden case.

Miscellaneous Objects.

90. Tobacco-pipe, mounted in silver, with worked case and pouch to match (*Japanese*).
91. Watch pocket, embroidered with silk.
92. Four Chinese Paper Lamps.
93. Two Fans.
94. Chinese pebble Spectacles and Case.
95. Cut Glass Tumbler of Japanese manufacture.
96. Ten Glass Hair Pins of Japanese manufacture.
97. Two Glass Bottles of Japanese manufacture.
98. Magnifying Glass in a box of Japanese manufacture.
99. Two twisted Canes.
100. Model of Joss House (6 pieces).
101. Pair of embroidered Chinese Lady's Shoes.
102. Japanese Clock.
103. Clock made on the European model, Japanese work.
104. Japanese Musical Instrument.

In the side cases.

105. Japanese outside Coat, formed of grass fibres, covered with green netting.
106. Two Chinese Rugs.
107. Sixteen volumes of Japanese Books, with illustration of landscapes, animals, caricatures, etc.
108. Chinese picture of a gambling party.

In the Central Court of the Art Museum, the following objects, among others, are exhibited on Loan.

Lent by Matthew Uzielli, Esq.

A collection of engraved Gems and Cameos, the greater number antique Greek and Roman; a few of the mediæval period, and some antique vitreous pastes. The large onyx in the centre of the case is a recent work by Pistrucci.

Lent by Sir F. E. Scott, Bart.

A series of Limoges painted enamels. They are examples of the works of some of the most eminent of those artists who lived during the 16th century and raised the reputation of Limoges as the principal school of enamel painting in France.

1. A work of Nardon Pénicaud, who flourished about 1500. This receives an interesting illustration from the illuminated page shewn beside it, with the same subject in the *Livre d'Heures* of Rouen, dating from the latter half of the 15th century.
2. By Jean Pénicaud I. (about 1530); subject,—The Virgin, the Infant Jesus, and ten Saints.
3. A circular plaque by Jean Pénicaud II., signed I.P. (about 1540); subject,—The Adoration of the Shepherds, painted in "Grisaille," relieved with gold.
4. By Pierre Raymond, signed P.R. (about 1560); subject,—The Deposition from the Cross, painted in "Grisaille."
5. By Leonard Limosin, signed L.L., and dated 1532; subject,—The Virgin, in colour, and the seven dolours painted in "Grisaille."
6. By Joseph Limosin (?), about the end of the 16th century; subject,—Saint John the Baptist; and two oval medallions, containing the Preaching in the Wilderness, and the Baptism of Christ.

Lent by the Marquess of Salisbury.

A series of vases, spoons, etc., in engraved rock crystal, mounted in enamelled gold and jewels: also, the box, of Spanish workmanship, ornamented with tortoise shell and mounted in silver, in which the former objects were contained when found at Hatfield House.

Lent by Colonel Guthrie.

"The Mermaid Jewel"—a pearl of extraordinary size

and remarkable form, mounted in gold and enamel, of Italian workmanship.

A series of ornamental objects in rock crystal, and carved and jewelled jade.

Lent by A. Barker, Esq.

1. Cabinet ornamented with ormolu of French work, period of Louis XVI. with plaques of Sèvres porcelain (pâte tendre).
2. Casket in carved amber.
3. Statuette in carved ivory of the Virgin and Child in shrine decorated with elaborate metal work ornament.
4. Cabinet in ebony with engraved metal ornaments.

In the North Room of the Art Collection.

Collection of 90 pieces of Italian Majolica.

Ditto of crystal plateaux, engraved cups, etc.

Ditto of carved ivory and bone statuettes, horn dagger-sheaths, etc.

Ditto of bronzes, chiefly Italian 16th and 17th century work.

Ditto of Venetian and Bohemian glass, of the 17th, and 18th centuries.

A "Retable" painted with figures of Saints, of the school and period of Crivelli (15th century).

Three pieces of ancient painted glass.

Medallion of 17th century glass, painted in grisaille and yellow stain.

Paintings lent by J. Gurney, Esq.

Portrait of Rosa Bonheur by Dubufe, with bull's head painted by Rosa Bonheur.

Landscape with figure and dog, by Creswick, Frith, Ansdell.

Landscape by J. E. Hering.

Two Landscapes by F. W. Keyl.

Two Views in Egypt, by J. H. Frère.

ATTENDANCE AT THE MUSEUM.

1859	Free Days.		Students' Days.		Totals.	Corresponding Numbers in 1858.
	Morning.	Evening	Morning.	Evening.		
January .	21,180	18,142	2,188	970	42,480	32,631
February .	16,093	16,668	2,401	761	35,923	31,628
March .	17,675	14,680	3,172	878	36,405	39,374
April .	20,299	14,496	6,195	3,598	44,588	47,027
May .	18,057	19,467	4,025	3,336	44,885	49,865
June .	19,574	12,336	3,876	395	36,181	30,932
July .	13,863	11,765	3,410	1,879	30,917	37,813
August .	18,208	18,523	3,209	701	40,641	42,144
September						41,784
October .						34,090
November						30,013
December						38,987
Total .	144,949	126,077	28,476	12,518	312,020	456,288
Monthly average in 1858 .	16,623	17,477	3,149	774	38,023	

Grand Total since the opening of the Museum on the 22nd June,
1857—1,036,599.

COMPARISON OF THE YEARLY NUMBER OF VISITORS.

Years.	No. of Visitors.	Remarks.
1854	104,823	To the Museum of Ornamental Art, only, at Marlborough House. Collections removed to South Kensington. First Calendar Year at Kensington.
1855	78,427	
1856	111,768	
1857	268,291	
1858	456,288	

THE METROPOLITAN SCHOOLS OF ART are now open as follows :—

1. Training School at South Kensington, for Male and Female Students. The classes meet every day, except Saturday. Hours of study—Morning, 10 to 3; Evening 7 to 9. Fees for classes studying the whole day 4*l.* per Session. The male day class, paying the fee of 2*l.* per Session, meets only on alternate mornings. Classes for Schoolmasters, Schoolmistresses, and Pupil-teachers, meet on Tuesday, and Thursday evenings, and on Saturdays from 1 to 3 o'clock. Fee for each class, 5*s.* for the Session. Similar classes are formed at the Spitalfields, Saint Martin's, and Lambeth District Schools.

2. A School for Female Students, not in training, at 37 Gower-street, Bedford-square. Fees per Session,—Advanced Class, 2*l.* and 4*l.*; Elementary Class, 1*l.*; Evening Class, 10*s.*

3. District Schools of Art, in connection with the Training School, are now established at the following places:—Spitalfields, Crispin-street; Finsbury, William-street, Wilmington-square; Saint Thomas' Charterhouse, Goswell-street; Rotherhithe, Grammar School, Deptford-road; Saint Martin's-in-the-Fields, Castle-street, Long Acre; Lambeth, Saint Mary's, Princes-road; Hampstead, Dispensary Building; Christchurch, St. George's-in-the-East, Cannon-street. Entrance Fee 2*s.* Fees 2*s.* and 3*s.* per month. These Schools are open every night, except Saturday, from half-past 6 to 9 in the evening. At the Spitalfields, Finsbury, and Charterhouse Schools there are Female Classes. Application for Admission, Prospectuses, or any other information, to be made at the Schools in each district, and at the Head Master's Office, South Kensington.

LIBRARY.

The Library of Works on Art is now open on Monday, Tuesday, and Wednesday, from 10 a.m. to 10 p.m.; on Thursday and Friday, to 7 p.m.; and on Saturday, to 4 p.m. The Public are admitted by Tickets obtainable from the attendants at the Library, and in the Museum, at the following rates:—For a week, 6*d.*; a month, 1*s.* 6*d.*; a year, 10*s.* FREE admission to Students. In addition to Books on Art, the Library comprises a collection of Drawings and Prints illustrative of Architecture and Ornament. Copying and tracing are permitted under certain regulations. Entrance at the central office-door, and in the evening through the Museum corridor also.

MR. CHARLES DICKENS' WORKS.

ORIGINAL EDITIONS.

THE PICKWICK PAPERS. With Forty-three Illustrations by SEYMOUR and "PHIZ." 8vo., 1*l.* 1*s.*
NICHOLAS NICKLEBY. With Forty Illustrations by "PHIZ." 8vo., 1*l.* 1*s.*
SKETCHES BY BOZ. With Forty Illustrations by GEO. CRUIKSHANK. 8vo., 1*l.* 1*s.*
MARTIN CHUZZLEWIT. With Forty Illustrations by "PHIZ." 8vo., 1*l.* 1*s.*
THE OLD CURIOSITY SHOP. With Seventy-five Illustrations by GEORGE CATTERMOLLE and H. K. BROWNE. Imperial 8vo., 13*s.*
BARNABY RUDGE. A TALE OF THE RIOTS OF 'EIGHTY. With Seventy-eight Illustrations by G. CATTERMOLLE and H. K. BROWNE. Imperial 8vo., 13*s.*
AMERICAN NOTES, FOR GENERAL CIRCULATION. Fourth Edition. 2 vols., post 8vo., 1*l.* 1*s.*
OLIVER TWIST; OR, THE PARISH BOY'S PROGRESS. Illustrated by GEORGE CRUIKSHANK. Third Edition. 3 vols., 8vo., 1*l.* 5*s.*

CHAPMAN AND HALL, 193, PICCADILLY.

MR. DICKENS' NEW WORK.

Now publishing in Monthly Numbers, price ONE SHILLING, Uniform with the Original Editions of "PICKWICK," "DAVID COPPERFIELD," &c.,

A TALE OF TWO CITIES,

By CHARLES DICKENS,

WITH TWO ILLUSTRATIONS BY "PHIZ."

To be completed in Eight Monthly Parts.

CHAPMAN AND HALL, 193, PICCADILLY.

EDUCATIONAL WORKS.

THE ENGLISH OF SHAKESPEARE. Illustrated in a Philological Commentary on his Tragedy of "Julius Caesar." By GEORGE LILLIE CRAIK, Professor of History and of English Literature in Queen's College, Belfast. Second Edition. Post 8vo. In the press.

OUTLINES OF THE HISTORY OF THE ENGLISH LANGUAGE. For the use of the Junior Classes in Colleges, and the Higher Classes in Schools. By GEORGE L. CRAIK. Third Edition. Post 8vo. 2*s.* 6*d.*

PRACTICAL PERSPECTIVE. The Substance of the Course of Lectures on Linear Perspective, delivered at, and forming a part of the Course of Instruction in the Training School, and in the Schools of Art in connection with the Department of Science and Art. By R. BURCHETT, Head Master of the Training and Normal School. Fourth Edition. Post 8vo., cloth, with Illustrations. 7*s.*

PRACTICAL GEOMETRY. The Course of Construction of Plane Geometrical Figures. By R. BURCHETT. With 137 Diagrams. Third Edition. Post 8vo., cloth. 5*s.*

DEFINITIONS OF GEOMETRY. 24mo., sewed. 5*d.*

THE CHARACTERISTICS OF STYLES. An Introduction to the Study of the History of Ornamental Art. By RALPH N. WORNUM. In royal 8vo., with very many Illustrations. 8*s.*

GRAMMAIRE FRANCAISE. By L. DIREY. Small 8vo. 3*s.*

ENGLISH GRAMMAR. By L. DIREY and A. FOGGO. Small 8vo. 3*s.*

LATIN GRAMMAR. By L. DIREY. Small 8vo.

DYCE'S ELEMENTARY OUTLINES OF ORNAMENT. 50 Selected Plates, small folio, sewed. Price 5*s.*

TEXT TO DYCE'S DRAWING-BOOK. Fcap. 8vo. 6*d.*

REDGRAVE'S MANUAL AND CATECHISM ON COLOUR. Third Edition. 24mo., sewed. Price 9*d.*

REDGRAVE ON THE NECESSITY OF PRINCIPLES IN TEACHING DESIGN. Fcap., sewed. Price 6*d.*

A SMALL DIAGRAM OF COLOUR. Small folio. 9*d.*

PRINCIPLES OF DECORATIVE ART. Folio, sewed. 1*s.*

LINDLEY'S SYMMETRY OF VEGETATION. 8vo., sewed. 1*s.*

DIRECTIONS FOR INTRODUCING ELEMENTARY DRAWING IN SCHOOLS AND AMONG WORKMEN. Published at the request of the Society of Arts. Small 4to., cloth. Price 4*s.* 6*d.*

ILLUSTRATIONS TO BE EMPLOYED IN THE PRACTICAL LESSONS ON BOTANY. Adapted to all classes. Prepared for the South Kensington Museum. By the Rev. PROFESSOR HENSLOW. With Illustrations. Post 8vo. 6*d.*

DRAWING FOR ELEMENTARY SCHOOLS. Being a Manual of the Method of Teaching Drawing, specially adapted for the use of Masters of National and Parochial Schools. By ELLIS A. DAVIDSON, Head Master of the Chester School of Art. Post 8vo., cloth. 3*s.*

MR. CARLYLE'S WORKS.

NEW AND UNIFORM EDITION IN SIXTEEN VOLUMES.

THE FRENCH REVOLUTION: A HISTORY.

2 vols. crown 8vo. 12*s.*

OLIVER CROMWELL'S LETTERS AND SPEECHES:

With Elucidations and Connecting Narrative.

3 vols. crown 8vo. 18*s.*

LIFE OF JOHN STERLING.

LIFE OF SCHILLER.

1 vol. crown 8vo. 6*s.*

CRITICAL AND MISCELLANEOUS ESSAYS.

4 vols. crown 8vo. 24*s.*

SARTOR RESARTUS:

LECTURES ON HEROES AND HERO-WORSHIP.

1 vol. crown 8vo. 6*s.*

LATTER-DAY PAMPHLETS.

1 vol. crown 8vo. 6*s.*

CHARTISM.

PAST AND PRESENT.

1 vol. crown 8vo. 6*s.*

TRANSLATIONS FROM THE GERMAN:

MUSEUS, TIECK, RICHTER.

1 vol. crown 8vo. 6*s.*

TRANSLATIONS FROM THE GERMAN:

WILHELM MEISTER'S APPRENTICESHIP AND TRAVELS.

2 vols. crown 8vo. 12*s.*

CHAPMAN AND HALL, 193, PICCADILLY.

Now Publishing, in Monthly Parts, price 2s. 6d. each,
**THE ENGLISH CYCLOPEDIA OF
 ARTS AND SCIENCES,**

BEING THE FOURTH DIVISION OF
THE ENGLISH CYCLOPEDIA,
 CONDUCTED BY CHARLES KNIGHT.

Three of the Four Divisions of this important work having been completed, and the publication of the Fourth Division being about to commence, the Proprietors desire to call attention to the character of the Cyclopædia, as a complete body of knowledge.

As separate works, the nature of the Cyclopædia of Geography, of Biography, of Natural History, and of Arts and Sciences, is sufficiently clear. But, taken as a whole, the connection of these great divisions may require some very brief elucidation.

If the English Cyclopædia had been arranged in two Alphabets, instead of in four, the one department might have been called *Literary*, the other *Scientific*.

The Cyclopædia of Geography, and the Cyclopædia of Biography, forming Ten Volumes, embrace together not only the Description of every Country, but its History in all ages. Under the Geographical name will be found a rapid view of a nation's progress. Under the Biographical names will be found all the great public events, and the religious, moral, and intellectual history of every State, as detailed in the lives of its eminent citizens.

The Cyclopædia of Natural History, and the Cyclopædia of Arts and Sciences, now commencing, and forming also Ten Volumes, present every feature of the Physical and Moral Sciences, and of the applications of Science to Productive Industry. This concluding Division also embraces all branches of miscellaneous information not strictly referable to these general heads.

The English Cyclopædia is founded upon the valuable Copyright of the Penny Cyclopædia, which has always remained in the hands of Mr. KNIGHT. Every article in that celebrated work was an original contribution, furnished by many of the most eminent men of the times. The elaborate revisions, with the large additions of the present work, have involved a new outlay for literary labour of not less than Seven Thousand Pounds, making the cost of literary production alone of these Twenty Volumes not far short of Fifty Thousand Pounds.

Three-fourths of the Cyclopædia being now completed no doubt can arise to the certainty of the remaining fourth being regularly carried to a conclusion. The last Division commenced in the periodical course of publication on the 31st of January, 1859, and will be finished in the last month of 1860.

The following Divisions are completed.

BIOGRAPHY.

Six Volumes, price 3*l.*; or, in Three Volumes, half-bound morocco, 3*l.* 12*s.*

GEOGRAPHY.

Four Volumes, price 2*l.* 2*s.*; or, in Two Volumes, half-bound morocco, 2*l.* 10*s.*

NATURAL HISTORY.

Four Volumes, price 2*l.* 2*s.*; or, in Two Volumes, half-bound morocco, 2*l.* 10*s.*

London: BRADBURY AND EVANS, 11 Bouverie Street.

CHARLES KNIGHT'S HISTORY OF ENGLAND.

In Four Volumes, demy 8vo., price 36*s.*, and illustrated by 32 Steel Engravings and numerous Woodcuts,

**THE POPULAR
 HISTORY OF ENGLAND,**
 From the Earliest Time to the Revolution of 1688.

WITH A COPIOUS INDEX.

By CHARLES KNIGHT.

This, the First Division of the 'Popular History of England,' forms a Separate and Complete Work, with which view a Copious Index is added to the Four Volumes. The Second Division will come down to that period of the reign of her present Majesty which has become a constitutional epoch in the important change of the commercial policy of the country. (This Division is now publishing in Monthly Parts, price 1*s.*)

"The 'Popular History of England' of Charles Knight is of a somewhat higher price, comparing it with works issued in penny numbers; but the plates, as well as the paper, are greatly superior, and its literary merits are of a very high order. Indeed, nothing has ever appeared superior, if anything has been published equal to the account of the state of commerce, government, and society at different periods."—*LORD BROUGHAM'S Address on Popular Literature, at the Meeting of the National Association for the Promotion of Social Science, October 12, 1858.*

"Thus, by hearty enthusiasm, yet without a particle of bombast; in short, by his genuine sympathy with all of English kind; he (the author) succeeds in arousing the patriot while he alarms the critic, and we predict that the reception of his book will fully justify its title. His attempt to supply the place of Hume's 'History' is in great measure successful, at least we know to which we ourselves shall henceforth turn to by preference."—*Times*, December 29, 1858.

London: BRADBURY AND EVANS, 11 Bouverie Street.

MACMILLAN AND CO.'S
 CLASS-BOOKS FOR COLLEGES AND SCHOOLS.

1.—Arithmetic and Algebra.

ARITHMETIC. For the Use of Schools. By BARNARD SMITH, M.A. New Edition (1858). 348 pp. Answers to all the Questions. Crown 8vo. 4*s.* 6*d.*

KEY TO THE ABOVE. 290 pp. (1856). Crown 8vo. 8*s.* 6*d.*

ARITHMETIC AND ALGEBRA IN THEIR PRINCIPLES AND APPLICATIONS. With numerous Examples, systematically arranged. By BARNARD SMITH, M.A. Sixth Edition (1859). 696 pp. Crown 8vo. 10*s.* 6*d.*

ALGEBRA. For the Use of Colleges and Schools. By I. TODHUNTER, M.A. 496 pp. (1858). Crown 8vo. 7*s.* 6*d.*

2.—Trigonometry.

INTRODUCTION TO PLANE TRIGONOMETRY. For the Use of Schools. By J. C. SNOWBALL, M.A. Second Edition (1847). 8vo. 5*s.*

PLANE TRIGONOMETRY. For Schools and Colleges. By I. TODHUNTER, M.A. [In the Press.]

PLANE TRIGONOMETRY. With a numerous Collection of Examples. By R. D. BEASLEY, M.A. 106 pp. (1858). Crown 8vo. 3*s.* 6*d.*

PLANE AND SPHERICAL TRIGONOMETRY. With the Construction and Use of Tables of Logarithms. By J. C. SNOWBALL, M.A. Ninth Edition, 240 pp. (1857). Crown 8vo. 7*s.* 6*d.*

3.—Statics and Hydrostatics.

ELEMENTARY TREATISE ON MECHANICS. With a Collection of Examples. By S. PARKINSON, B.D. 288 pp. (1855). Crown 8vo. 9*s.* 6*d.*

ELEMENTARY COURSE OF MECHANICS AND HYDROSTATICS. By J. C. SNOWBALL, M.A. Fourth Edition. 110 pp. (1851). Crown 8vo. 5*s.*

ELEMENTARY HYDROSTATICS. With numerous Examples and Solutions. By J. B. PHEAR, M.A. Second Edition. 156 pp. (1857). Crown 8vo. 5*s.* 6*d.*

ANALYTICAL STATICS. With numerous Examples. By I. TODHUNTER, M.A. Second Edition. 330 pp. (1858). Crown 8vo. 10*s.* 6*d.*

DYNAMICS OF A PARTICLE. With numerous Examples. By P. G. TAIT, M.A., and W. J. STEELE, M.A. 304 pp. (1856). Crown 8vo. 10*s.* 6*d.*

A TREATISE ON DYNAMICS. By W. P. WILSON, M.A. 176 pp. (1850). 8vo. 9*s.* 6*d.*

4.—Geometry and Conic Sections.

GEOMETRICAL TREATISE ON CONIC SECTIONS. With a Collection of Examples. By W. H. DREW, M.A. 121 pp. (1857). 4*s.* 6*d.*

PLANE CO-ORDINATE GEOMETRY AS APPLIED TO THE STRAIGHT LINE AND THE CONIC SECTIONS. By I. TODHUNTER, M.A. Second Edition. 316 pp. (1853). Crown 8vo. 10*s.* 6*d.*

ELEMENTARY TREATISE ON CONIC SECTIONS AND ALGEBRAIC GEOMETRY. By G. H. PUCKLE, M.A. Second Edition. 264 pp. (1856). Crown 8vo. 7*s.* 6*d.*

EXAMPLES OF ANALYTICAL GEOMETRY OF THREE DIMENSIONS. With the Results. Collected by I. TODHUNTER, M.A. 76 pp. (1858). Crown 8vo. 4*s.*

5.—Differential and Integral Calculus.

THE DIFFERENTIAL CALCULUS. With numerous Examples. By I. TODHUNTER, M.A. Second Edition. 404 pp. (1855). Crown 8vo. 10*s.* 6*d.*

THE INTEGRAL CALCULUS, AND ITS APPLICATIONS. With numerous Examples. By I. TODHUNTER, M.A. 268 pp. (1857). Crown 8vo. 10*s.* 6*d.*

6.—Problems and Examples.

A COLLECTION OF MATHEMATICAL PROBLEMS AND EXAMPLES. With Answers. By H. A. MORGAN, M.A. 190 pp. (1858). Crown 8vo. 6*s.* 6*d.*

SENATE-HOUSE MATHEMATICAL PROBLEMS. With Solutions—

1848-51. By FERRERS and JACKSON. 8vo. 15*s.* 6*d.*
 1848-51. (Riders.) By JAMESON. 8vo. 7*s.* 6*d.*
 1854. By WALTON and MACKENZIE. 8vo. 10*s.* 6*d.*
 1857. By CAMPION and WALTON. 8vo. 8*s.* 6*d.*

MATHEMATICAL TRACTS ON THE LUNAR AND PLANETARY THEORIES, FIGURE OF THE EARTH, THE UNDULATORY THEORY OF OPTICS, ETC. By the ASTRONOMER ROYAL (G. B. AIRY, M.A.). Fourth Edition. 400 pp. (1858). 8vo. 15*s.*

THE CONSTRUCTION OF WROUGHT-IRON BRIDGES; EMBRACING THE PRACTICAL APPLICATION OF THE PRINCIPLES OF MECHANICS TO WROUGHT-IRON GIRDER WORK. By J. H. LATHAM, M.A., C.E. 283 pp. (1855). With numerous Detail Plates. 8vo. 15*s.*

7.—Latin.

HELP TO LATIN GRAMMAR; OR, THE FORM AND USE OF WORDS IN LATIN. With Progressive Exercises. By JOSIAH WRIGHT, M.A. 175 pp. (1855). Crown 8vo. 4*s.* 6*d.*

THE SEVEN KINGS OF ROME. A First Latin Construing Book. By JOSIAH WRIGHT, M.A. Second Edition. 138 pp. (1857). Fcap. 8vo. 3*s.*

VOCABULARY AND EXERCISES ON "THE SEVEN KINGS." By JOSIAH WRIGHT, M.A. 94 pp. (1857). Fcap. 8vo. 2*s.* 6*d.*

A FIRST LATIN CONSTRUING BOOK. By E. THRING, M.A. 104 pp. (1855). Fcap. 8vo. 2*s.* 6*d.*

SALLUST.—CATILINE AND JUGURTHA. With English Notes. For Schools. By CHARLES MERIVALE, B.D. Second Edition. 172 pp. (1858). Fcap. 8vo. 4*s.* 6*d.*

Catiline and Jugurtha may be had separately, price 2*s.* 6*d.* each.

JUVENAL. For Schools. With English Notes and an Index. By J. E. MAYOR, M.A. 464 pp. (1853). Crown 8vo. 10*s.* 6*d.*

8.—Greek.

HELLENICA; OR, A HISTORY OF GREECE, TAKEN FROM DIODORUS AND THUCYDIDES. A First Greek Construing Book. By JOSIAH WRIGHT, M.A. Second Edition. 150 pp. (1857). Fcap. 8vo. 3*s.* 6*d.*

EXERCITATIONES IAMBICÆ; OR, PROGRESSIVE EXERCISES IN GREEK IAMBIC VERSE. By E. R. HUMPHREYS, LL.D. Second Edition. 426 pp. (1854). Fcap. 8vo. 5*s.* 6*d.*

DEMOSTHENES ON THE CROWN. With English Notes. By B. DRAKE, M.A. 144 pp. (1851). Crown 8vo. 5*s.*

DEMOSTHENES ON THE CROWN. Translated by J. P. NORRIS, M.A. (1850). Crown 8vo. 3*s.*

THUCYDIDES. Book VI. With English Notes and an Index. By P. FROST, jun., M.A. 110 pp. (1854). 8vo. 7*s.* 6*d.*

ÆSCHYLUS. THE EUMENIDES. With English Notes and Translation. By B. DRAKE, M.A. 144 pp. (1853). 8vo. 7*s.* 6*d.*

9.—English Grammar.

THE CHILD'S GRAMMAR. By E. THRING, M.A. Demy 18mo. New Edition. (1857.) 1*s.*

ELEMENTS OF GRAMMAR TAUGHT IN ENGLISH. By E. THRING, M.A. Second Edition. 136 pp. (1854). Demy 18mo. 2*s.*

NOTE.—Teachers desirous of receiving intimation of new Cambridge Class-Books as they are published will please transmit their addresses to MACMILLAN and Co.

MACMILLAN and Co., Cambridge, and 23 Henrietta Street, Covent Garden, London.

Just Published,

Elegantly half-bound morocco, gilt leaves, price 60*s.*

BLACK'S

GENERAL ATLAS OF THE WORLD

CONTAINING THE NEW MAPS
 RECENTLY PUBLISHED IN THE SUPPLEMENT,
 (WHICH MAY BE HAD SEPARATELY, PRICE 7*s.* 6*d.* CLOTH)

BRINGING THE WORK UP TO THE PRESENT
 STATE OF GEOGRAPHICAL KNOWLEDGE.

BY
 JOHN BARTHOLOMEW, JUN., F.R.G.S.

The three great features of Black's "General Atlas" are—Accuracy, Readiness of Reference, and Cheapness. The first has been obtained by the most careful study of the best recent authorities, and the second by a most valuable Index. In this Edition the following new Maps have been added:—

NORTH AMERICA, with BRITISH COLUMBIA, and VAN COUVER'S ISLAND, on an enlarged scale—SOUTH AMERICA—SWEDEN and NORWAY, BALTIC SEA, ETC.—EAST INDIA ARCHipelago, and FURTHER INDIA, BURMAH, SIAM, ETC.—PACIFIC OCEAN, including all the SOUTH SEA ISLANDS—ATLANTIC OCEAN, showing the various routes between EUROPE, NORTH AMERICA, and the PACIFIC, and the line of the ATLANTIC TELEGRAPH—SECTION OF THE INTERIOR AFRICA, showing DR. LIVINGSTONE'S ROUTE.

One of the most valuable features of this "Atlas" is its facility with which it can be consulted, by means of extensive INDEX OF UPWARDS OF SIXTY-FIVE THOUSAND NAMES.

FROM THE "TIMES," JANUARY 11TH, 1859.

"Among recent publications has been a valuable Supplement to Messrs. BLACK'S elaborate 'General Atlas of the World.' The entire work is thus rendered one of the most complete of modern publications in this department."

Edinburgh: ADAM and CHARLES BLACK.
 London: LONGMAN, BROWN, GREEN, ROBERTS, and LOMANS; SIMPKIN, MARSHALL, and Co.; WHITTAKER and Co.; and HAMILTON, ADAMS, and Co.

THE FOLLOWING HAVE RECENTLY BEEN ADDED TO

CONSTABLE'S EDUCATIONAL SERIES.

CONCISE HISTORY OF ENGLAND, IN EPOCHS. With Chronological Tables and Maps.

By J. FRASER CORKRAN, Esq.,
Author of "A History of the French Constituent Assembly."
Extra fcap. 8vo., price 3s.

THE ELEMENTS OF MUSICAL ANALYSIS.

By JAMES CURRIE, A.M.,
Principal of the Church of Scotland Training College, Edinburgh; Author of the "Principles and Practice of Early Infant School-Education."
Crown 8vo., price 4s. 6d.

"We have examined these *Elements* carefully, and cannot but congratulate students of music on their having placed within their reach a manual of clear arrangement and moderate price. Many elementary text-books on music have fallen in our way, but none that we think so highly of as this. It is very simple, and yet enters more into the *rational* of music than any other work we know of, in a moderate compass; its method and exposition are clear and forcible, and show the hand of a master in teaching. Mr. Currie's *Musical Analysis* will, we are sure, be favourably received by all those students who seek a thorough elementary knowledge of the subject."—*Papers for the Schoolmaster*.

HOUSEHOLD ECONOMY;

A Manual intended for Female Training Colleges, and the Senior Classes of Girls' Schools.

By MARGARET MARIA BREWSTER,
Author of "Work, Plenty to do, and How to do it," &c. &c.
Third Edition, price 2s.

In Preparation.

BOOKKEEPING FOR THE CLASS-ROOM AND THE COUNTING-HOUSE.

By Double and Single Entry; with an Appendix on Commercial Forms.

By JOHN MACLEAN,
Teacher of Writing and Bookkeeping in the Edinburgh Academy, and in the Church of Scotland Training College, Edinburgh.

KEY TO THE ABOVE.

[Immediately.]

This work has been prepared with a view to supply a clear and practical manual for the learner, whether at school or at business. It has been carefully adapted to modes of Bookkeeping actually in use, and has been submitted in MS. to gentlemen of extensive mercantile experience.

CONSTABLE'S SCHOOL REGISTERS.

1. General Register, with space for 900 entries, and Alphabetical Index.
2. Class Register for One Year.
3. Register of General Summaries, Weekly, Quarterly, and Annual, for Five Years.

* * * These Registers are arranged on a simple and concise plan, and are so constructed as to furnish all the information required by Government.

Edinburgh: THOMAS CONSTABLE and CO. London: HAMILTON, ADAMS, and CO.

"A PRESENT FIT FOR A KING."—*Athenæum*.

Just published, in One magnificent Volume, antique Calf extra elegant, 101 Plates in Colours and Gold, with Descriptive Essays, interspersed with the highest class of Wood Engravings, price 19l. 19s.

(Dedicated, by express permission, to His Royal Highness the Prince Consort.)

THE ART TREASURES of the UNITED KINGDOM: Consisting of Selections from the Manchester Art Treasures Exhibition of 1857.

The Series embraces—*Sculpture, the Ceramic, Metallic, Vitreous, Textile, and other Decorative Arts*; with Historical and Descriptive Essays by Writers of the highest authority. Thus—

SCULPTURE . . . 18 Plates	By GEORGE SCHARF, Jun., F.S.A., F.R.S.
CERAMIC ART . . 17 "	J. C. ROBINSON, F.S.A.
VITREOUS ART . 17 "	A. W. FRANKS, M.A., Dir. S.A.
METALLIC ART . 17 "	M. DIGBY WYATT.
TEXTILE ART . 16 "	OWEN JONES.
DECORATIVE ART 15 "	J. B. WARING.
TOTAL, including Title, 101 PLATES.	

The Letter-press Description is interspersed with Eighty-four Wood Engravings. The entire Work has been produced under the direction of J. B. WARING, and Chromo-Lithographed by F. BEDFORD.

Less than One Hundred Copies of the entire Work remain unsold, so that it is but reasonable to anticipate that its value must be sustained, and that it will shortly become a very scarce Book.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE GRAMMAR OF ORNAMENT. By OWEN JONES. Being a Series of Three Thousand Examples, from various Styles, exhibiting the Fundamental Principles which appear to reign in the Composition of Ornament of every Period. 101 Imperial Folio Plates, Drawn on Stone by F. BEDFORD. Printed in Colours by DAY & SON. The Work is elegantly half-bound.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

TREASURY OF ORNAMENTAL ART: Illustrative of Objects of Art and Virtue. Photographed from the Originals in the Museum of Ornamental Art, and Drawn on Stone by F. BEDFORD; with Descriptive Notices by J. C. ROBINSON, F.S.A., Curator of the Museum of Ornamental Art—Department of Science and Art. Seventy-one large 8vo. Plates in Colours and Gold, elegantly bound, gilt edges.
London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

ROBERTS'S SKETCHES IN THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, AND NUBIA, reduced from the Lithographs by LOUIS HAGHE. With Historical and Descriptive Notices, and an Introductory view of Jewish History, by the Rev. G. CROLY, LL.D., and W. BROCKEDON, Esq. Two hundred and fifty beautifully-executed, double-tinted Lithographs. Published in Six Volumes, cloth elegant, or Three Volumes, morocco.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

LIBER STUDIUM: Illustrative of Landscape Composition. By J. M. W. TURNER, R.A. A Selection of Fifteen of the best Plates, executed in facsimile of the Originals. Size, 17 in. by 12 in., bound in cloth, 21s.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

ARCHITECTURAL SKETCHES FROM THE CONTINENT: A Series of Views and Details from France, Italy, and Germany. By RICHARD NORMAN SHAW, Architect. One hundred Plates, folio, half-bound, morocco, gilt edges, 4l.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE GOVERNMENT SERIES OF EDUCATIONAL DIAGRAM.

NINE PHYSIOLOGICAL DIAGRAM. By JOHN MARSHALL, Esq., F.R.C.S. Life size, Coloured, each 7 ft. by 3 ft. 9 in., price 12s. 6d.

TEN ZOOLOGICAL DIAGRAMS. By R. PATTERSON, Esq., M.R.I.A. 404 in. by 29 in. Coloured, the Set, 2l. 15s.

SIX DIAGRAMS OF THE EXTINCT ANIMALS. By B. W. HAWKINS, Esq., F.G.S., F.L.S. Each 40 in. by 294 in. Coloured, the Set, 1l. 13s.

TWELVE ASTRONOMICAL DIAGRAM. By J. DREW, Esq., Ph.D., F.R.A.S. 40 in. by 294 in. Coloured, the Set, 3l. 6s.

NINE BOTANICAL DIAGRAMS. By the Rev. Professor HENSLAW, &c., &c. 40 in. by 294 in. Coloured, the Set, 2l. 9s. 6d.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

POTTERY AND PORCELAIN, from the Royal and other Collections. Edited by J. B. WARING. With Seventeen Chromo-lithographic Plates by F. BEDFORD. Ten Engravings on Wood by R. C. DUDLEY; and an Essay by J. C. ROBINSON, F.S.A., &c.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

GLASS AND ENAMEL, from the Collections of His Grace the Duke of Buccleuch, &c. Edited by J. B. WARING. With Seventeen Chromo-lithographic Plates by F. BEDFORD. Nine Engravings on Wood by R. C. DUDLEY; and an Essay by A. W. FRANKS, M.A., Dir. Soc. Ant.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

METAL-WORK AND JEWELLERY, from the Royal and other Collections. Edited by J. B. WARING. With Seventeen Chromo-lithographic Plates by F. BEDFORD. Nineteen Engravings on Wood by R. C. DUDLEY; and an Essay by M. DIGBY WYATT.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

SCULPTURE, IN MARBLE, TERRACOTTA, BRONZE, IVORY, AND WOOD, from the Royal and other Collections. Edited by J. B. WARING. With Eighteen Chromo-lithographic Plates by F. BEDFORD. Twenty-one Engravings on Wood by R. C. DUDLEY; and an Essay by GEORGE SCHARF, Jun., F.S.A., F.R.S.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

DECORATIVE ART IN FURNITURE, from the Royal and other Collections. Edited by J. B. WARING. With Fifteen Chromo-lithographic Plates by F. BEDFORD. Fourteen Engravings on Wood by R. C. DUDLEY; and an Essay by J. B. WARING, Architect.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

Edition limited to 300 Copies.—Shortly, 1 vol. folio, 3l. 10s.

WEAVING AND EMBROIDERY, from the Royal and other Collections. Edited by J. B. WARING. With Sixteen Chromo-lithographic Plates by F. BEDFORD. Eleven Engravings on Wood by R. C. DUDLEY; and Essays by OWEN JONES and M. DIGBY WYATT.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

DAY & SON, Lithographers to the Queen, execute in the best style, on the most reasonable terms, and with despatch, every description of Lithography, Chromo-lithography, and Steel and Copper-plate Printing, Artistic or Commercial. Wood-engraving, Letter-press Printing, Bookbinding, Framing and Glazing, &c. Applications for Estimates will meet with prompt attention.

6, 7, 8, 9, Gate Street, Lincoln's-Inn Fields, London.

DR. CORNWELL'S EDUCATIONAL WORKS.

Third Edition, price 1s.
Geography for Beginners.
By JAMES CORNWELL, Ph. D.

"This is one of a very useful series of Educational Works, of which Dr. Cornwell is author or editor. It is an admirable Introduction. There is a vast difficulty in writing a good elementary book, and Dr. Cornwell has shown himself possessed of that rare combination of faculties which is required for the task."—*John Bull*.

By the same Author,
Twenty-sixth Edition, 3s. 6d.; or, with Thirty Maps on Steel, 5s. 6d.

A School Geography.

"We are qualified, by ample trial of the books in our own classes, to speak to their great efficiency and value. We have never known so much interest evinced, or so much progress made in the study of Geography, as since we have employed these as our school-books."—*Educational Times*.
"Without exception the best book of its class we have seen."—*Atlas*.

By the same Author,
Price 2s. 6d.; or, 4s. coloured,

A School Atlas:

Consisting of Thirty Maps on Steel, containing every Name found in the School Geography; a List of several Hundred Places, with their Latitude and Longitude, and the Accentuation and Pronunciation of all difficult Names.

Twenty-seventh Edition, price 2s. red, 1s. 9d. cloth.

Allen and Cornwell's School Grammar:

With very copious Exercises, and a systematic View of the Formation and Derivation of Words, together with Anglo-Saxon, Latin, and Greek Roots, which explain the Etymology of above 7,000 English Words.

"A complete, well-arranged, and thoroughly scientific manual of the English Language. The whole chapter on the formation and derivation of words is one of great interest, and is a valuable exposition of the modes of verbal development; to it are added simple lists of the roots of foreign words."—*Morning Post*.

Thirty-second Edition, price 1s. cloth, 9d. sewed.

Grammar for Beginners.

"We have never seen a more desirable elementary work."—*Court Journal*.

Twenty-first Edition, price 1s. 6d.

The Young Composer:

Or, Progressive Exercises in English Composition.

By JAMES CORNWELL, Ph. D.

"An invaluable little work for beginners. If they go through it steadily, they will not only learn how to write, but how to think."—*Literary Gazette*.

Also, price 3s.

A Key to the Young Composer.

With Suggestions as to the Mode of Using the Book.

Tenth Edition, price 4s.

Select English Poetry.

Edited by the late Dr. ALLEN.

"We can confidently recommend it for young persons in general, as calculated to promote the cultivation of poetic taste, and an acquaintance with the different styles of many of our English poets."—*English Journal of Education*.

New Edition, price 3s. cloth.

Dr. Allen's Eutropius.

With a Complete Dictionary.

Fourth Edition, price 4s. 6d.

The Science of Arithmetic.

By JAMES CORNWELL, Ph. D., and JOSHUA G. FITCH, M.A.

"We are glad to see this revised edition of the best work on arithmetic which has yet appeared. It is both scientific and practical in the best and fullest sense of these terms."—*London Quarterly*.

Just Published,

Price 1s. 6d.; or, in Parts, 1. and II., 6d. each.

Arithmetic for Beginners.

"An admirable first book for schools."—*Illustrated News*.

London: SIMPKIN, MARSHALL, and CO.; and HAMILTON, ADAMS, and CO. Edinburgh: OLIVER and BOYD.

MESSRS. ROWNEY

Have great confidence in calling the public attention to their

WATER COLOURS,

the brilliancy and permanency of which are not to be surpassed by those of any other Colourmen. They are used and recommended by most of the principal Artists of the day, and are now made in the following forms:—

In WHOLE, HALF, and QUARTER CAKES.
In MOIST WHOLE and HALF PANS.
In COMPRESSIBLE TUBES.

PENNY DRAWING PENCILS.

H, Hard, in Plain Cedar, Polished.
HB, Middle, Coloured Red.
B, Soft, Coloured Black.

Each Pencil is stamped in Silver thus:
"GEORGE ROWNEY & COMPANY."

THEIR NEW SKETCHING EASEL

will be found to combine great utility with extreme portability. Deal, in case, 10s.; Mahogany, ditto, 12s.; ditto, French Polished, 16s.

Messrs. R. and Co. manufacture the following Articles for the use of Students and Drawing Classes:—
BLACK CANVASES strained on Frames. White Chalk for Drawing on ditto.

BOXES of DRAWING MATERIALS, containing every requisite for Chalk Drawing, price 2s. 9d.

Academy Black Chalks of Three Degrees, 6d. per dozen.
Do. Black, White, and Red ditto, in Boxes, containing one dozen, 6d. each.

SKETCH BOOKS and PORTFOLIOS.

They have also a large Assortment of Drawing and Cartridge Papers, direct from the mills; Mathematical Instruments of every description, comprising among others the cheap set sanctioned by the Board of Trade, price 3s.; and every requisite for Drawing and Painting.

GEORGE ROWNEY and Co.'s**IMPROVED DRAWING PENCILS,**

Neatly got up in Polished Cedar, in order to prevent the Lead Dust adhering to the Pencil and soiling the Fingers.

Messrs. R. and Co. have every confidence in recommending their Pencils to the notice of Artists, Amateurs, and Students, their moderate prices and superior quality being sufficient to insure them a decided preference with the public in general.

Their good quality is sufficiently attested by their greatly increased demand, and also by the flattering testimonials which they have received from the most eminent Artists and Professors of Drawing:—

The following degrees are 2d. each:—

H, Hard for Sketching. HB, Hard and Black.
HH, Harder for Outlines. B, Black for Shading.
HHH, Very Hard for Architects. BB, Softer and very Black.
HHHH, Extra Hard for Engineers. F, Firm for ordinary Drawing.

Extra Thick Lead, most carefully prepared, 4d. each:—

EHB, Extra Hard and Black.
DEHB, Do. do. Extra Thick Lead.
BBB, Softer and very Black Double Thick Lead.
FF, Very Firm and Double Thick Lead.
BBBBBB, Very Broad and Black Lead, 1s. each.
GEORGE ROWNEY and Co., Manufacturing Artists' Colourmen, 51 and 52, Rathbone Place, and Wholesale only at 10, Percy Street, Bedford Square, London.

MR. TENNANT, GEOLOGIST,

149, STRAND, LONDON (W.C.),

Gives Practical Instruction in Mineralogy and Geology, and can supply every requisite to persons anxious to become acquainted with these interesting Branches of Science, viz., a large Assortment of Minerals, Rocks, Fossils, and Recent Shells; also Elementary Collections of each at 2, 5, 10, 20, 50, to 100 guineas each. All the recent Publications relating to Geology, Mineralogy, Conchology, and Chemistry; Geological Maps; Hammers, Acid Bottles, Blow-pipes, Models of Crystals; Sopwith's and Hawkins' Geological Models, &c.

MILLER'S WATER COLOURS,
IN CAKES OR TUBES.**MILLER'S GLASS MEDIUM,**

For giving brilliancy and depth to Water-Colour Painting; also much used in Colouring Photographs. In bottles, 2s. 6d. each.

No. 1. For first colouring and broad washes.

No. 2. For second colouring and finishing.

MILLER'S GLASS COLOURS,

Prepared for Painting the Dissolving Views. The same Colours are also applicable for Painting the Slide Glasses of Magic Lanterns, and Devices or Ornaments on Ground Glass. In tubes, 1s. each.

MILLER and Co., Manufacturers of Water and Oil Colours, No. 56, Long Acre, London.

ELLIOTT BROTHERS,

Opticians to the Ordnance, Admiralty, and East India Company, and successors to Messrs. WATKINS and HILL, have just published,

AN ILLUSTRATED GENERAL CATALOGUE OF PHILOSOPHICAL INSTRUMENTS, 1s.

A POPULAR SKETCH OF EXPERIMENTAL CHEMISTRY, 1s. 6d.

A POPULAR SKETCH OF ELECTRO-MAGNETISM, 1s. 6d.

30, Strand, from 56, Strand, and 5, Charing Cross, London.

**METROPOLITAN ASSOCIATION
FOR IMPROVING THE DWELLINGS
OF THE INDUSTRIOUS
CLASSES.**

Incorporated by Royal Charter, dated Oct. 16, 1845, with perpetual succession.

DIRECTORS.

Chairman—Sir RALPH HOWARD, Bart.
Deputy-Chairman—JOHN WILLIAM TOTTIE, Esq.
George William Alexander, Esq.
Major-Gen. Edward Pery Buckley, M.P.
His Excellency the Earl of Carlisle, K.G.
Stephen Charles Denison, Esq.
Edward Enfield, Esq.
Sir William Fraser, Bart., M.P.
Hon. Dudley Frances Fortescue, M.P.
Thomas Field Gibson, Esq.
Frederick David Goldsmid, Esq.
The Right Hon. Lord Claude Hamilton, M.P.
William Egerton Hubbard, Esq.
Edwin Hill, Esq.
Sir Samuel Morton Peto, Bt. T. Southwood Smith, Esq., M.D.
Russell Scott, Esq.
William Arthur Wilkinson, Esq.
Horace Wilkinson, Esq.

The necessity for the prosecution of the objects of this Association is continually brought before the public by the press and in the reports of the officers of various sanitary boards, the only result of which has hitherto been the formation of various societies in addition to this Association of smaller scope though having the same objects in view.

The experience of 13 years has convinced the Directors that the only mode in which the existing evils resulting from the improper housing of large masses of the people in densely populated districts can be effectually and permanently alleviated, is by the exercise of such powers as they possess, and that the desire to do this must at the present time be exerted by one extended and powerful combination, instead of a variety of disjointed attempts, each necessarily burdened with expenses of its own, pressing upon the body of proprietors with a weight proportioned to the contraction of the area of their operations.

The Charter confers power to raise 100,000l. capital, in shares of 25l. each, to be expended in England and Wales, and to increase such capital to any extent from time to time, with the sanction of the Board of Trade and the Shareholders.

To enter into contracts under the common seal of the Association.

To declare dividends not exceeding 5l. per cent. surplus to be applied in further promoting the objects of the Association, with the approval of the Board of Trade.

Constitution—Shareholders incorporated, and liabilities of each limited to the amount of his investment.

Directors elected by the shareholders, two retiring every year, but capable of re-election.

Supervision by the Government, through the medium of the Board of Trade, for the purpose of securing the permanence of the original intent.

It is gratifying to know that wherever the operations of this Association have been felt the result has been the improvement of the accommodation afforded in the neighbouring dwellings; but greatly increased efforts are requisite, both to meet the extent of the existing evil, and to perfect the remunerative character of the undertaking.

The Directors, therefore, invite the co-operation of the capitalist, and to this end his inspection of their buildings undermentioned.

The tenant class are earnestly requested, for the sake of their comfort, their health, and the economy of their dwellings, to make themselves acquainted with the accommodation hereby provided.

Every information may be obtained on application to the Secretary, Mr. Charles Gatliff, 19 Coleman-street, London, E.C.

The existing property of the Association is as follows:—
Pancras-square, Old Pancras-road . . . 110 families
Ingestre-buildings, New-street, Golden-square 60 "
Nelson-square, Snow's-fields, Bermondsey 108 "
Albert-street, Mile-end, New-town . . . 60 "
Pelham-street, Mile-end, New-town . . . 35 "
Pleasant-row, Mile-end, New-town . . . 11 "
Queen's-place, Dockhead . . . 10 "
Albion-buildings, Bartholomew-close, Aldersgate-street . . . 24 "
418

Soho-chambers, Old Compton-street, Soho 128 single men
Metropolitan-chambers, Albert-street, Mile-end, New-town . . . 234 "
362 "

Sketching from Nature.**THE IMPROVED MOIST COLOURS****(NEWMAN'S).****THE CRESWICK PAPER**

(each Sheet bears the initial "N" in the Water-mark)
Takes colour very freely, and requires no damping even under the hottest sun.

HARMONIOUS COLOURING,

In Oil, Water, and Photographic Colours, with much useful information on Colours, Varnishing, Sizing, &c., &c., by an ARTIST PHOTOGRAPHER.

Published by NEWMAN, 24, SOHO SQUARE LONDON.
Price 2s. 6d.

FINE ART DRAWING PENCILS.

BROOKMAN and LANGDON RESPECTFULLY inform their friends, and the public generally, that they have just manufactured a new pencil, called the "Fine Art Drawing Pencil," and at a great reduction in price. They are done up in boxes containing one dozen, in various degrees, and labelled with their names and address.

Manufactory, 28, Great Russell Street, Bloomsbury, London.

**CHEMICAL AND PHILOSOPHICAL
APPARATUS.**

THE PRIZE MEDAL WAS AWARDED TO GEORGE KNIGHT AND CO., for the CHEMICAL APPARATUS exhibited by them at the Great Exhibition of All Nations, and they respectfully invite experimentalists of all classes to inspect their establishment, which comprises a most extensive assortment of Philosophical Apparatus, &c. Chemical Laboratories on a novel construction, adapted for the Study, or Library of the man of science, the Medical Profession, the Agriculturist, and others, as exhibited by them in Class X. at the Great Exhibition.

2, Foster Lane, Cheapside, London, E.C.

**JOHNSTON'S EDUCATIONAL
WORKS.**

The attention of teachers and others is requested to

JOHNSTON'S SCHOOL MAPS, 5s. to 12s. each.
" CLASSICAL MAPS, 10s. and 12s.
" PHYSICAL MAPS, 10s. and 12s.
" GENERAL ATLASES, 12s. 6d. to 8l. 8s. each.
" SCHOOL ATLASES, 7s. 6d. to 12s. 6d. each.
" GLOBES, 5s. 3d. to 8l. 8s. each.

ILLUSTRATIONS OF NATURAL PHILOSOPHY.

No. 1. Properties of Bodies, 37 Coloured Diagrams.
2. Mechanical Powers 47 Ditto.
3. Hydrostatics . . . 23 Ditto.
4. Hydraulics . . . 27 Ditto.
5. Human Anatomy . . . 27 Ditto.
6. Ditto Ditto . . . 42 Ditto.
7. Steam Engines.

Carefully drawn and coloured, on a large scale, for use in the Class Room, where they have proved most advantageous and attractive to the pupils. They are mounted on cloth and rollers; size of each sheet, 4 feet 2 inches by 3 feet 6 inches; price, with Handbook explanatory of the subject, 10s. each, or 12s. varnished.

* Detailed Catalogues of all these Works free on application.

W. and A. K. Johnston, Edinburgh; E. Stanford, 6, Charing Cross, and Groombridge and Son, London.

STANDARD EDUCATIONAL WORKS.**A GUIDE TO ASTRONOMICAL SCIENCE.**

By Dr. MANN, F.R.A.S. 460 pages. 3s. 6d.

**PHYSIOLOGY. A Guide to the Knowledge of
Life, Vegetable and Animal.** By Dr. MANN. 560 pages. 4s.**A GUIDE TO THE SCIENTIFIC KNOWLEDGE OF THINGS FAMILIAR.** By Dr. BREMER. 500 pages. 3s. 6d. Seventy-third thousand.**INSTRUCTIVE LESSONS IN READING
AND THINKING.** Printed in Large Type; 108 Illustrations; 200 pages. 1s. 6d.**THE OBSERVING EYE. Lessons on Radiated,
Articulated, and Molluscan Animals.** With Illustrations. 3s.**PLANTS OF THE LAND AND WATER. 3s.
WHAT IS A BIRD? The Forms of Birds, Instinct, and Use in Creation. 3s.**

LONDON: JARROLD AND SONS,
47, ST. PAUL'S CHURCHYARD.

And may be examined at the South Kensington Museum.

MICROSCOPES AND TELESCOPES.

NEWTON'S STUDENTS' ACHROMATIC MICROSCOPE, in Case, with Two Sets of Achromatic Condenser on Stand, magnifies 65,000 times, 4l. 4s. COMPOUND MICROSCOPE, with Seven Powers, magnifies 20,000 times, 2l. 15s., ditto, 10s. 6d., 16s., and 18s. 6d. each. ACHROMATIC TELESCOPES, 10s. to 2l. Ditto for India, Deer-stalking, &c., of very great power, to show Jupiter's Moons, in Black Leather Sling-cases, 3l. 3s. each.

MAGIC-LANTERNS AND DISSOLVING VIEWS.

NEWTON'S IMPROVED PHANTASMA-GORIA-LANTERNS, with Lenses 34 inches diameter, to show a picture 9 feet in diameter, suitable for Schools and Lectures, 3l. 3s. DISSOLVING VIEW Apparatus, consisting of a pair of 34-inch Lanterns, 8l. 8s. MAGIC-LANTERNS, with 12 Slides, from 7s. 6d. each. A most extensive assortment of Slides, Views, Buildings, Natural History, Astronomical, Missionary, and other Subjects, painted on the premises by competent artists, under the immediate superintendence of Messrs. NEWTON.

GLOBES AND ORRERIES, &c.

NEWTON'S IMPROVED GLOBES, with all the recent discoveries. Messrs. NEWTON beg to state that the greatest care has been taken to keep up the character which these Globes have attained for accurate and copious information during the last hundred years. The prices have now been considerably reduced. A Pair of 12-inch School Globes, with Horizons and Meridians complete, 3l. 3s.

Illustrated Price-List for Three Stamps.

NEWTON & Co., Working Opticians and Globe Makers to the Queen, 3, Fleet Street, Temple Bar, London.

LONDON: CHAPMAN AND HALL, 193 PICCADILLY,

AGENTS TO THE DEPARTMENT FOR THE SUPPLY OF ARTICLES OF SCIENCE AND ART.

"CHAMBERLAIN'S" ROYAL PORCELAIN WORKS, WORCESTER.

ESTABLISHED 1751.

W. H. KERR AND CO., PROPRIETORS,
(Successors to Messrs. Flight, Barr, & Co., and Messrs. Chamberlain & Co.)

Merchants and Shippers supplied on Liberal Terms.
Manufacturers of the Royal Vitrified Stone China, for Hotel and Ship use.



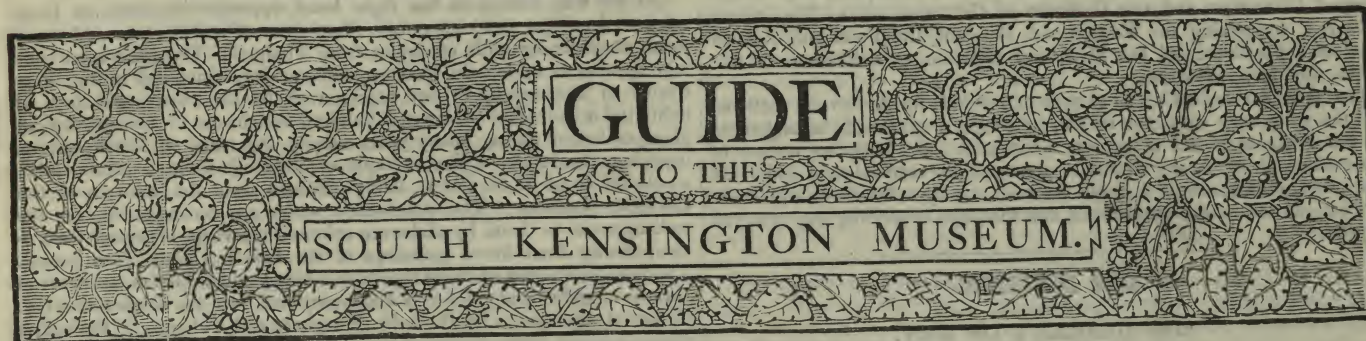
**MANUFACTURERS TO HER MAJESTY AND THE
ROYAL FAMILY.**



Patterns and Prices sent, on application, to any part of the Kingdom.
Manufacturers and Inventors of "The Worcester Enamels," in the style of the Enamels of Limoges.

Messrs. W. H. KERR and Co. beg to inform the Nobility, Gentry, &c., and Strangers visiting this country, that their Works and Show-Rooms are open for inspection daily, from 9 a.m. to 6 p.m. Cards of Admission to be had on application at the Works.

Depot in Ireland—JAMES KERR & SON, 114 and 115 Capel Street, Dublin:
Depot in America—W. J. KERR, China Hall, Philadelphia and New York.



BY AUTHORITY.

* * On entering the Museum, the Structural Collection comes first into view; on the left, in the Central Court, is the Educational Museum; beyond it, the Collection of Ornamental Art, occupying the West Corridor, the Central Hall north, the North Corridor, and the North Rooms; one of these latter being devoted to the Art Library. Ascending the staircases, the Galleries are devoted respectively to the Food and Animal Collections and to the remaining portion of the Art Museum, the Architecture, Sculpture, Engravings, &c.; at the North end are the entrances to the Sheepshanks, Vernon, and Turner Galleries of Paintings.

CONTENTS.

	PAGE		PAGE
Origin and Objects of the Department	1	Architectural Collection	3
General Arrangement of the Central Museum at South Kensington	2	The Gallery of British Fine Art (Sheepshanks Collection)	4
ART DIVISION:—		SCIENCE DIVISION:—	
The Art Library	2	The Educational Museum	5
Museum of Ornamental Art	2	The Food and Animal Product Collections	6
British Sculpture	3	The Structural Museum	6

THE SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.

THE system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, the Lord President of the Council, the Earl GRANVILLE, is the President, and the Right Hon. ROBERT LOWE, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Science and Art Department, are to aid in the diffusion of those principles of Science and Art which are calculated to advance the industrial interests of the country, especially among the artisans and mechanics of the country, while the richer classes are permitted to participate in the instruction afforded upon making such adequate payments as remunerate the teachers for teaching the poorer classes at a nominal charge.

The history of this Department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established at Somerset House, under Mr. Poulett Thompson, afterwards Lord Sydenham, President of the Board of Trade. It had for its object the training of designers who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result on the public mind was that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, much for the improvement of public taste was still to be accomplished.

Then followed an extension of the School of Design into, first, the Department of Practical Art, and then the present Science and Art Department, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Art of the whole people, and not of a class only, became the object of the new department. A nucleus of a permanent Museum of works of Art was formed and deposited at Marlborough House, and now forms one division of the various collections exhibited at South Kensington.

The special objects for which the Department of the Government is now organized are:—As respects SCIENCE, to encourage the study of certain practical Sciences which have a direct influence on manufactures, by aiding the salaries of certificated teachers, giving Queen's Prizes for success, and paying the teachers on successful results. As respects ART: 1. To train male and female teachers, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist local Committees desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the central Museum, and books and engravings in the central Library. 5. To circulate among

the Schools of Art objects from the Museum, and books and engravings, &c., from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses; and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches; the Art Library, containing books and engravings illustrative of ornamental art.

1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical, drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; and modelling, moulding, and casting. These classes include architectural and other ornaments, flowers, landscape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to encourage students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify school-masters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present number seventy-nine and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 79,473, at an average expense of 10s. 1½d. a head. This result shows the success that has attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. a head. The Provincial Schools are all placed under the management of Local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The greater part of the present buildings at South Kensington must be considered to be only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected by the Department purposely to receive Mr. Sheepshanks' gift of pictures and drawings; and recently additional brick buildings to receive the Vernon and Turner pictures; while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed.



GENERAL ARRANGEMENT OF THE MUSEUM.

THE contents of the various buildings devoted to the purposes of a Museum may be divided as follows: 1st. *The Art Division*, comprising the Art Library and Museum of Art, with the Sculpture and Architectural Collections and the Galleries of Paintings; 2nd. *The Science Division*, comprising the Educational Museum, the Food and Animal Product Collections, and the Structural Museum, or collections of materials used in construction.

Owing to the limited space at present available for the several sections, and the temporary character of the buildings, a systematic arrangement of the Museum is not at present practicable; the following notices of the various divisions are therefore arranged, for convenience, under the two primary divisions of Art and Science, and by reference to the Table of Contents the reader can at once find the page describing any required section.

ART DIVISION.

THE LIBRARY OF ART.

THE Library is contained in one of the new north rooms, being the basement story of a portion of the Turner Gallery, and is entered through the Museum.* It consists, at present, of upwards of 7,000 volumes, and possesses a collection of engravings, drawings, and photographs, illustrative of architecture, ornament, &c. A portion of these are framed, and hung in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, whose object is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with art. In order, as far as possible, to extend its utility, books not readily to be procured in local libraries, are allowed to circulate from it to the provincial schools of art.

THE MUSEUM OF ORNAMENTAL ART.

The Nos. attached to each object refer to the descriptive notices contained in the printed Inventory of the Art Museum.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections. The Museum remained open to the public at Marlborough House until February 1857, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art are also admitted in the present building, and two of the North rooms are set apart for their exhibition. (See the accompanying printed lists.)

Arrangement of the Museum.

The Art Museum occupies the central hall of the iron building (beyond the educational division), the west and north corridors, the rooms under the Sheepshanks' Picture Gallery, and the northern portion of the galleries.

The collection, now numbering nearly 7,000 objects, has been entirely exhibited to the public since the opening of the fire-proof north rooms afforded additional space; but, in the details of its arrangement, the form and construction of the temporary buildings in which much of it is contained have interfered, in some degree, with systematic classification. A selection of specimens, forming a travelling museum, has for the last five years been in circulation in various provincial towns where schools of art are established;† this collection is now returned for rearrangement and revision, and will soon be put in circulation again.

The Art Collections contain examples of Italian, French, Flemish, English, and other mediæval and modern art, comprising specimens of carving in wood and ivory, terra-cotta work, glass painting, enamels, pottery and porcelain, glass, metal works, watches, jewellery, arms and armour, furniture, textile fabrics, &c., also examples of ancient illumination, drawings, and engravings. In the oriental division, Indian, Siamese, Chinese, and Japanese ornamental work in carving, porcelain, metal, textile fabrics, &c.

The West Corridor

is entered through the first division of the Educational Museum. The first to the fifth of the bays into which the corridor is divided are occupied by a collection illustrative of architectural ornament, consisting of a series of several hundred plaster casts, moulded from details of ancient edifices or from fragments preserved in museums. These commence with the antique Greek and Roman styles, and models accompany them in which have been attempted restorations to scale of celebrated buildings, while photographs are hung below the models representing these structures in their present ruined condition. The models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. The cork model of the Colosseum, presented by Capt. Leyland, and others of the Greek temples in Italy and Sicily, may serve in some degree to illustrate the present aspect of those buildings. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays. And here are placed models of St. Peter's at Rome and of St. Paul's

* See terms and hours of admission at p. 7.

† During this period this collection has been temporarily exhibited for periods varying from four to six weeks in twenty-five towns, and the entire number of visitors has been upwards of 307,000.

Cathedral, London, lately presented to the museum by Lord Ravensworth. The glass case in the first bay contains specimens of antique Roman fresco decoration, including a collection of pieces from the ruins of the baths at Rome, lent by the Earl of Ellesmere.

On the wall screen on the right hand, opposite the casts, are hung original drawings and engravings, illustrative of architecture and ornament, commencing with examples from Pompeii. The glass cases contain specimens of mosaic, frescoes, and carving, which aid in the illustration of the epochs of art represented by the casts; and here is exhibited a collection of several hundred specimens of antique Roman glass, collected during many years among the ruins in Rome and its neighbourhood; also a fine example of sixteenth-century mosaic-work, a colossal head of St. Peter, lately obtained from the museum of the Collegio Romano. The renaissance series are accompanied, on the wall opposite to them, by elaborate coloured drawings of mural decoration, chiefly from fresco paintings of the Italian cinque-cento period. The greater number of these represent ceilings and wall-compartments of various churches and palaces in Italy, executed from the original frescoes. Coloured engravings by Raffaele Morghen, and Volpato, of Raffaele's great paintings in the palace of the Vatican are hung on this wall.*

The last court on the right is occupied with decorative furniture, the greater part belonging to the Soulagès Collection; the richly-gilt chairs and the beautifully inlaid coffers are of Venetian and Florentine sixteenth-century work; the copies, hung on the walls near them, of the frescoes by Correggio at Parma illustrate the same period of art.

In the bay opposite are placed examples of English and other art-manufacture of the seventeenth and eighteenth centuries; chiefly furniture decorated with carving, with marqueterie or tarsia work.

The wooden models of churches, proposed to have been erected in London, are lent by the Dean and Chapter of St. Paul's; and in the gallery above this corridor will also be found Sir Christopher Wren's original model for St. Paul's Cathedral, accompanied by plans, sections, and other illustrations of the present structure.

Northern Corridor.

The portion of the northern corridor leading to the Art Library is occupied by a collection illustrative of the history of wood-engraving, the greater number of the specimens being the gift of John Thompson, Esq. The series of woodcuts by Hans Burgmair, forming what is called the Triumph of the Emperor Maximilian, are arranged like a frieze round this corridor, commencing on the right: they consist of 135 sheets, occupying a length of 162 feet, and are now, for the first time, placed so as to be viewed consecutively. They form a curious and valuable illustration of the costume and customs of the commencement of the sixteenth century: the date of their execution is 1517 to 1519, and the original blocks from which the present copies were printed in 1796 are preserved in the Imperial Library at Vienna.

Cases containing examples of modern English and Continental art manufactures are placed between the gallery staircases. These were in great part purchased from the Exhibition of 1851, and from the Paris Universal Exhibition of 1855. Among them are porcelain from the royal manufactory at Sèvres, Faience ware, and revivals of the Italian majolica. Of this latter description, the products of the Ginori manufactory, near Florence, especially the revival of the lusted majolica ware, are notable objects, as are also the reproductions by Messrs. Minton and Co. a large jardinière, or flower-stand for a conservatory, of their workmanship should be remarked as one of the most important specimens of the ceramic art ever produced in this country. There is also a case of modern bronzes, jewellery, and other works in metal.

The windows of the corridor contain specimens of ancient and modern painted glass; among these is a large window, in three divisions, of the 15th century, said to have been originally brought from Winchester College. The remainder of the collection of painted glass is shown in the North Rooms, and the original specimens are accompanied by a collection of framed drawings and coloured engravings of examples, from various churches, English and continental.

The wrought-iron screen from the terrace at Hampton Court is a good example of English ornamental iron-work of the 17th century: the injuries it had suffered from exposure and from unskilful painting were such as to necessitate the restoration of many of the details.

Oriental Objects.

At the upper part of the West Corridor, a division or court is appropriated to specimens of various oriental art manufactures—especially rich Indian tissues—Chinese and Japanese porcelain and lacquer work, decorative arms, bronzes, objects in marqueterie, damascene work, &c. The original specimens are accompanied by a series of coloured drawings by Mr. Owen Jones, illustrative of oriental decoration generally.

Central Hall (North)

is principally occupied by large objects, chiefly carved and otherwise decorated furniture. Round the walls are hung a series of copies in distemper of the pilasters and ceiling compartments of the loggia of Raffaele in the Vatican. They form a continuation of the illustration of mural decoration, already described, in the West Corridor, and ought to have followed in sequence with them; but the height of the pilasters would not allow of their being so placed. These copies are of the size of the originals, and are especially valuable because the latter are in a very dilapidated condition, and are rapidly becoming invisible: copies were made on the spot by Italian artists. Two original designs, drawn in bistre by Giovanni da Udine—one of which is believed to contain a sketch or first thought for one of the historical luncheon subjects, by the hand of Raffaele himself—are hung near the pilasters; and also two of the original cartoons for portions of

* For the remainder of the Architectural Collection, see the descriptive West Gallery under the head of "Architecture," p. 3.

pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. The colossal statue of David by Michael Angelo (plaster cast) has been, owing to its size, unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it.

The larger glass case contains illustrations of Italian sculpture in marble, terra-cotta, and metal, of the 15th, 16th, and 17th centuries.

The two stone statues of Madness seen in this court, would, but for their weight, have been placed with the British sculpture up stairs: they were originally executed by the sculptor Cibber for the entrance gate of the old Bethlehem hospital, Moorfields.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffers of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other in carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. Another large carved and gilt "retable" of Flemish 15th century work, with compartments filled with the story of the Martyrdom of St. Margaret, and a triptych painted with subjects from the Apocalypse, dating from the first half of the same century, have recently been added to the collection. Several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c. are placed against the walls.

The North Rooms, under the Sheepshanks' Gallery, contain a very important portion of the Art Museum. Objects that more especially surrounded the daily life of the mediæval and succeeding periods are collected in the cases here, and other illustrations of domestic art-manufacture are placed round the walls. The glass case, No. 1, contains a series of enamels, among which is remarkable a triptych of champlevé workmanship of the 13th century, and also another triptych of Limoges enamel, by Pierre Raymond, dated 1543. There are also examples of Chinese champlevé and cloisonné work. The collection of Italian enamelled earthenware (majolica) occupies cases Nos. 2 and 5, as well as those below the windows, and comprises examples from the earliest period up to the finished performances of the Gubbio and Urbino artists. On the left side are exhibited an unrivalled series, many of them signed and dated, of the works of Maestro Giorgio, the majolica artist of Gubbio, whose skill in the production of lusted ware, especially that ornamented with the crimson or ruby lustre, of which he probably was the inventor, has made his works much valued. Venetian and Bohemian glass occupies case No. 4, and two adjoining side cases. Flemish and Dutch stone-ware and French Faience and Palissy ware, also porcelain, as well as oriental as from the various European manufactories, occupy the remaining cases. Of Della Robbia ware there are several important specimens exhibited on the walls, especially a relief representing the "Last Supper," and an altar-piece with the "Adoration of the Kings." In the second room, cases 7, 8, and 10 are filled with works in metal, including bronzes, medals, ecclesiastical utensils, locks, firearms, and other weapons. No. 9 contains caskets in metal, ivory, and other materials, besides various specimens of carving in wood and ivory. The bamboo canes, elaborately engraved with very interesting designs of early Italian work, were obtained from the Museum of the Collegio Romano. The window cases to the left contain jewelry and other goldsmiths' work, watches, ornamental knives, spoons, and other objects of domestic use; also wrought-steel keys and locks. In similar cases, to the right, are stamped leather coffrets, examples of bookbinding, Damascenerie, &c. Round the room are hung frames containing illuminations from Italian, German, and Flemish MS.; and in the windows are some portions of ancient stained glass.

Two of the new rooms opening from these, are occupied by objects on loan, of which descriptive lists are printed from time to time; another contains some of the examples of 15th and 16th century sculpture recently acquired by the Art Museum. Among these the most valuable are a large altarpiece, sculptured in marble, of Florentine work—an elaborate and admirable specimen of the art of the period, and a cantoria or singing gallery in marble, from the church of S. Maria Novella at Florence—a beautiful work of the cinque-cento period. There is also temporarily placed here a circular piece of Della Robbia ware about 11 ft. diam., containing an escutcheon of arms surrounded by a deep and rich border of fruit and foliage: near this stands a life-size marble statue of Jason, of the period of Michael Angelo.

North Gallery.

Here are placed casts, full size, of one of the bronze gates, the Old Testament Gate, of the Baptistery at Florence, the work of Lorenzo Ghiberti, and on the walls are hung some specimens of Gobelin and other tapestry. A portion of a collection of engravings, chiefly the gift of Mr. Sheepshanks and Mr. Doo, R.A., is also exhibited here, and a part of a series of etchings presented by Mr. Sheepshanks.

SCULPTURE OF THE UNITED KINGDOM.

North-West Gallery.

THE Collection of Sculpture arranged in the North-west Gallery has been formed by a Committee of the Sculptors' Institute appointed to carry out the object for which the Committee of Council granted the use of this portion of the Museum.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors also, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish was, that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but an annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years; so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

At present the works are, with few exceptions, by living artists; but some others have been received, as the Mars and Narcissus of Bacon, and the Ariel of Westmacott. The statue of Venus, by Gibson, a marble replica, and that of Cupid, by Spence, are loans from the possessors of those works.

THE ARCHITECTURAL COLLECTION.

West Gallery and West Corridor.

THE Architectural Section of the Art Division has in part been noticed while enumerating the contents of the West Corridor (*vide* p. 2). Another portion of the collection is at present shown in the West Gallery: this is chiefly Gothic, and includes the casts originally collected in Cannon Row, Westminster, by the Committee of the Architectural Museum, and removed from thence in 1857.* The casts of Romanesque and Gothic from Venice, are, with few exceptions, the property of J. Ruskin, Esq., and were collected by him as a contribution to a National Gallery of Architecture.

In this Gallery the whole range of Gothic art from those countries where it has prevailed is more or less represented by casts and specimens; to these are added original drawings, engravings, and photographs of architectural works—the latter intended to convey an impression of the whole structure, while the casts give the detail. Models of buildings have also been obtained either on gift or on loan.

The ultimate object of the Architectural section of the Museum is to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all countries and times. Its direct aim is to improve the *art workmanship* of the present time. To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of architectural works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. Arrangements are also now being made for a classification in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now many examples in the Museum; so that this collection may be regarded as the nucleus of a National Collection of Architecture. The total number of specimens and illustrations is now upwards of 7,000.

THE GALLERY OF BRITISH FINE ART.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection. His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name. It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions. The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting

* This portion of the specimens exhibited continues the property of the Architectural Museum: that Institution was founded in the year 1851, and is supported by subscriptions and donations, a Committee, chiefly architects, being constituted for its management and the collecting and distributing of its funds. Subscriptions and Donations may be paid to the Treasurer, G. G. Scott, Esq.; to the Hon. Secs., and J. Clarke, Esq.; to the Sub. Sec., M. J. Lomax, Esq.; the Curator, C. B. Allen, Esq. Courses of Lectures are delivered, during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to workmen. Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day. As a means of extending the usefulness of the Institution, Honorary Local Secretaries are being appointed in the more important towns in the kingdom. A Prospectus and Report may be obtained of the attendant in the Gallery.

first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, episodes of our domestic life, and the scenery of our native country; and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured. The peculiar interest which this collection is calculated to excite is due, therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our *home* feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the respective artists in alphabetical order.*

- Room Nos. 8 to 16 are by Sir A. W. Callcott, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.
- 1 Nos. 17 and 18 are by Mrs. Carpenter; the first was painted in 1821, but has recently been in the hands of the artist.
- 1-2 G. Clint's pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself: the figure of Lister as *Paul Pry* is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.
- 1 Ten works by Collins, Nos. 24 to 32, are in the collection, of very different degrees of merit: that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the gate while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study will be found among the drawings. (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844: it is interesting to note the change of the painter's manner.
- 1 *The Stray Kitten* is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution. The milk-pan has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.
- 4 Constable is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, a unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered. It was painted in 1823, but a trivial fault was found with it by the Bishop for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil. No. 35 is, in many respects, admirable; and the last, in particular, shows how fully he knew that the only school of art was that kept by Nature.
- 2 Nos. 39 to 49 are by E. W. Cooke, A.R.A., several of them worked out with the extreme accuracy and care which characterize his paintings. Nos. 41, *Brighton Sands*, and 43, *Mont St. Michel*, were so completely changed from the original effect, that it was necessary to remove the coating of mastic magill which lay over them with an opacity not unfitted compared to "pea-soup"—this delicate operation has been effected most skilfully and successfully.
- 2 Nos. 52 to 60 are by C. W. Cope, R.A. The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "*The Hawthorn Bush*, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, *The Young Mother and Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.
- 1 No. 61, *Scene from the Tummel*, and 62, *Summer's Afternoon*, are by Thos. Creswick, R.A., both exhibited in 1844.
- 1-4 Nos. 65, 66, and 67, by F. Danby, A.R.A. are not favourable examples of his style. The first was painted in 1821.
- 1 No. 69, the work of T. Duncan, A.R.A., is a touching illustration of the pathos that speaks in the words of the Ballad, "*I wish I were dead, but I'm no like to dee*," "*And why do I live to say, Wae's me?*"
- 1 No. 70, by Sir Chas. L. Eastlake, is an incident from real life, and, though a slight painting, is vividly told. 72 and 73 are by Etty.
- 1 No. 74, by W. P. Frith, R.A. is a scene from Goldsmith's "*Good-natured Man*," act iii. sc. 1, where Honeywood introduces the bailiffs to Miss Richland thus:—"Two of my very good friends, Mr. Twitch and Mr. Flanigin. Pray, gentlemen, sit without ceremony."
- 1 Nos. 81, 82, and 83, by J. C. Horsley, A.R.A., are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from Haddon Hall, Derbyshire; the latter from the bow-window in the Steward's parlour.
- 1 Two Portraits by Jackson, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tints have not stood.
- 1 Nos. 87 to 102 are sixteen works by Sir E. Landseer, R.A., including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, as No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Chief Mourner*, No. 93, is a picture the pathos of which has rarely been

* The Collection is contained in four rooms; the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended? The dagged plume, and the red drops that have fallen heavily, one by one, like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*—the largest painting in the collection—the reading the many incidents brought within its compass will interest all who examine it with the attention it merits; and besides the power of expression evinced, the artistic skill displayed in several of the groups may repay minute scrutiny, even if the advantage of technical knowledge do not exist to draw admiration in the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by Chas. Landseer, R.A., represents the passage in the life of Andrew Marvell when the Lord Treasurer Danby, knowing his poverty, offered him a present of 1000*l.*, hoping to secure his interest for Charles II.'s corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by C. R. Leslie, R.A., chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 108, where Petruchio is wroth with the tailor. The management is skilful, and passages of colour are rich. This is a repetition of the same subject in the Petworth collection: it was painted in 1832. The principal character from *The Merry Wives of Windsor*, 110, and the three pictures, 116, 117, 118, of Scenes from Molière are of the same class. And though in parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning of the author as intensely as he himself has done. Among the latter is *Uncle Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from Gil Blas. The little circular picture, No. 126, is a portrait of *Her Royal Highness the Princess Royal*, a study for that in "*The Christening*." No. 129 is portrait of *Her Majesty in the Coronation Robes*, and was esteemed successful likeness.

The group of pictures, Nos. 136 to 162, to which we would next allude, consists of twenty-eight works by W. Mulready, R.A., painted during the last fifty years; and though varying widely, as may be expected, in treatment and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. The *Seven Ages*, No. 138, was originally designed for a wood-cut, and afterwards developed for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they might be expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving relief from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their unrestrained freedom. Each group evidences the skill of the artist: especially figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just been drawing his chair, and now pauses to refresh himself. It was exhibited 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140. *Give a Bite*—a boy affording a grudging share of his apple; 143. *Open your Mouth and shut your Eyes*; 147. *The Sailing Match*; 148. *The Boy*, where a boy waits to have cherries shot into his mouth, while his looks on with quaint intelligence—are all pictures that tell their own stories, and, in the class to which they belong, are not easily rivalled. examples of artistic skill some of them, especially the last (painted 1848), are altogether remarkable. The rendering of texture, with recourse to tricks of manipulation, has rarely been surpassed, whether in the soft skin of a little child, the materials of its clothing, or the hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "*The Vicar of Wakefield*," will well repay careful perusal, and for artists, is moreover a valuable study of colour and texture. This was painted for Mr. Sheepshanks in 1846.

No. 165, by G. S. Newton, R.A., representing *Bassanio receiving news of Antonio's losses*, is rich in colour.

Nos. 167 to 172 are by R. Redgrave, R.A. In the first the artist has found his subject in the beautiful fairy tale of *Cinderella* and the *Golden Slipper*, and has not failed to see that its moral is not added on a ponderous fringe, but woven like a thread of gold through the tissue of story: thus it is through his picture, from the look of kindling love, assured hope with which the young prince bends over the slight figure of Cinderella, whose happiness is now secure, to the mortified surprise of ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Governess*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gazer that sympathy which lonely sorrow has not found from those by whom her circumstances surrounded her. In *Ophelia twining her Garlands*, No. 171 (painted 1842), the carefully-expressed accessories are taken from a scene in *Purcell's Park*.

Nos. 174 to 176 by D. Roberts, R.A. *The Gate of Cairo*, called *Bab El-Mutawellee*, although conventionally treated, is an effective representation of eastern architecture.

No. 177, called *The Little Roamer*—"her path 'mid flowers"—is so charmingly attractive from the graceful beauty of the child—untouched, however, by the sunbeams that must have expanded her flowers—to draw thoughts away from the inaccuracy of some of its details. No. 178, *The Familiar*, is most from the engraving.

Nos. 185 to 187, by G. Smith, are carefully painted, and are not without certain homely interest.

Stanfield is represented by Nos. 188 to 190. *A View near Colchester* (dated 1829). *A Market Boat on the Scheldt* (1826), and *Sands near Bournemouth*. Stothard's works, Nos. 197 to 209, have the appearance of more than their real age. It may be interesting to the visitor to contrast the endeavour to realize Shakespeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o' Shanter* and *John Gilpin* are quaint and will be examined with interest.

J. M. W. Turner, R.A., five pictures. *Line Fishing off Hastings*

Rm

1 exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Cowes, with Royal Yacht Squadron* (1828); and *Vessel in distress off Yarmouth*, called "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the walls of the Academy, the materials of his pictures have often failed, and convey an imperfect idea of their first effect. Yet the genius that was chief among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.

4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's stick and the boy coaxing for a "Fairing"—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.

2-4 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.

3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others, obtained, some by purchase, some by presentation. The whole are enumerated, and particulars given respecting them in the larger catalogue; here we have space merely to indicate a few.*

3 No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness of more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures: two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermilion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 43 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The manner in which the portrait of the Rev. R. Sheepshanks is worked up in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was on the path to such excellence. No. 75, *Interior, with Portrait of Mr. Sheepshanks*, is an apt illustration of the earnestness with which the artist wrought out his intentions. Others, as No. 92, find their realization in pictures in the collection. No. 424 is a likeness in coloured chalk of Mr. Sheepshanks, the donor of the collection. It has been quite recently finished by the artist, and added by Mr. Sheepshanks to his former gifts.

3 No. 88 is far the most important water-colour drawing in the collection. It is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk study for Webster's *Village Choir*, No. 92, has been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (1838); and several by Stothard. There have been lately added to the collection examples of some of the early water-colour masters, as Girtin, Sandby, Cozens, Hare, Nicholson, &c., and it is intended, as opportunity offers, to complete a series of the works of those who laid the foundation of English water-colour art.

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes. A selection of them also is being circulated, together with other original drawings, among the Schools of Art in connection with the Department.

SCIENCE DIVISION.

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the Iron Building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are *School Buildings and Fittings, General Education, Drawing and the Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanics, Apparatus for Teaching the Deaf and Dumb and Idiots, &c., and Physical Training.*

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the publisher's name and address, and the prices at which they may be obtained—enabling them to compare one specimen with another, and to select that which may best suit their requirements. It has also been an object, in labelling the specimens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Construction, we find in the first bay on the left, a collection of models of existing school buildings, mostly contrived so as to show the interior arrangement of the rooms, desks, and fittings. Among those demanding especial attention are the Central School for Boys of the British and Foreign School Society, Borough Road; Homerton College Training Schools; First, Second, and Third Class-rooms of the Royal Naval Hospital Schools, Greenwich; the Norwich Diocesan Boys' School; and the beautiful model of Lord Granville's Schools at Shelton, Staffordshire. On the adjoining walls are numerous plans, sections, and elevations of Normal Schools of France and Germany; and in front are specimens of the desks, reading-stands, easels, and other school fittings, as used and recommended by most of the great Metropolitan Educational Societies.

Class II., General Education, commences in the next recess. The greater portion of the Library, which now numbers upwards of 10,000 volumes, is arranged here. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. The collection of works, towards the purchase of which grants are made by the Committee of Council on Education to the managers of schools under government inspection, is kept separately, in order that the books may be more readily examined and compared one with another by those who may have obtained grants, and are desirous of making selections suitable to the requirements of their schools. The books may be removed from the shelves for examination or study on students' days (Wednesdays, Thursdays, and Fridays), on application to the attendants. Proceeding down the left-hand side of the Museum, still occupied by General Education, the visitor reaches a series of small glass cases containing examples of object-lessons, such as cotton, silk, and metals, showing the various processes of manufacture, sent by the Home and Colonial and British and Foreign School Societies, the Royal Military Asylum, Chelsea, and the Cotton Supply Association of Manchester. The case contributed by the latter association contains samples of cotton from all quarters of the globe, pods of the wild cotton plant (*Gossypium herbaceum*), and from the same species under cultivation, also small specimens illustrating all the various stages of manufacture from the raw cotton to the finest fabric; cotton seed, cotton oil, and cotton oil cake for feeding cattle, &c. Opposite these are the Kinder Garten, and other instructive toys, mostly contributed by Messrs. Joseph Myers and Co. The upright case containing these toys, and two others in the immediate vicinity, of a similar nature, are curious, as being constructed of the leading varieties of the ornamental woods of Australia, from designs by Professor Semper. Next in order of classification comes the apparatus for teaching persons of deficient faculties. Among the books exhibited in this Class will be found no fewer than eight different systems for teaching the blind to read. From the very few books published for the blind, it is much to be regretted that a uniform system of tangible typography is not adopted.

The visitor next reaches the collection of objects of Household Economy, consisting principally of various cheap forms of cooking apparatus, fire lamp grates, and other contrivances for warming and ventilating. In the adjoining compartment are placed the books, diagrams, and instruments of music. The village organ, by Mr. Lewis, suitable for a small church or a large schoolroom, and the school pianofortes of Hopkinson and Mr. G. Cocks are the principal instruments exhibited.

The last recess on this side, together with the end wall and the two opposite recesses, are devoted to drawing and the fine arts. In this the Department and M. Brucciani are the principal contributors, M. Brucciani exhibiting the casts and examples used in the art-schools, and the Department the drawing-copies, materials, &c., supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the originals; and one of Michael Angelo's Slaves, designed for the monument of Pope Julius II. They are from Sauvage of Paris.

In the Division of Natural History, Prof. Henslow contributes a valu-

able collection of botanical specimens, a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art; Prof. Tennant, a collection illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The elementary collection of Minerals by Professor Krantz is excellent, as are also the Diagrams of Messrs. Day, and the Geological and Natural History Diagrams of the Working Men's Educational Union.

Geography and Astronomy come next in order of arrangement, and form, perhaps, the most perfectly represented class in the Educational Museum. The large collection of maps and atlases includes specimens from France, Germany, and America, and from most of the principal publishers of our own country. In front of the maps, surrounded by globes and astronomical diagrams, stands the Astronomer Royal's full-sized model of the Transit Circle of the Greenwich Observatory, and lower down more globes and orreries by Newton and Son. On the wall at the back is a fine map, drawn by the late E. Hughes, master of the Lower School at Greenwich.

The astronomical diagrams of Messrs. Day, and those of the Working Men's Educational Union, are worthy of attention, the former for excellence of production, and the latter for clearness and cheapness. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thornethwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case.

The last division in the Educational Museum is allotted to Mechanics, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), J. C. Buckmaster (mechanical powers), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics and pneumatics). There is also a large collection of French apparatus, the property of the Department. In this class, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thornethwaite's may be mentioned as the cheapest in the collection.

THE COLLECTION OF ANIMAL PRODUCTS.

ASCENDING to the gallery by the south staircase, we enter upon the first division of the collection (Wool and its Applications). Here are to be seen the fleeces of various breeds of sheep, arranged in glass cases: under each case is a portion of the fleece, stapled to show the length and quality of the wool; wool in various stages of preparation and manufacture—such as picking, sorting, scrubbing, carding, weaving, dyeing, &c.; samples of manufactured articles—as carpets, rugs, flannels, cloth, &c. There is a curious and interesting series of samples called shoddy, a name derived from a process for converting old cloth, stockings, cuttings of flannel, list, and old woollen rags into new cloth. The making of shoddy is mostly carried on in Yorkshire, and has become a manufacture of considerable importance, both as regards home consumption and for export to foreign countries. Great quantities of old woollen rags are annually imported into this country from Germany and other foreign states, and which, after passing through the processes in the shoddy mills, are re-imported to whence they came in the form of broad cloths, beavers, petershams, &c. There is also an interesting collection of coloured flocks for paper-making. Hair, bristles, and whalebone form the next division.

Hair is made up of three parts: the outside portion, or cuticle, consisting of a series of small plates or scales lapping over each other at the extremities; the cortex, a long fibrous substance, arranged longitudinally under the cuticle; and the inner, or medullary substance, arranged in rows of minute quadrangular cells. Microscopical views of these portions, and sections of hair and wool, are shown on the walls over the glass cases.

Of human hair, of which there are many varieties exhibited, the light-coloured and most valuable comes from Germany and the Scandinavian States: the darker shades are mostly imported from France.

The application of horse-hair, camels'-hair, cow-hair, &c., to manufactures is shown in many beautiful and curious products.

Whalebone, which is the horny, laminated substance supplying the place of teeth in the whale, is almost identical, in chemical composition, with the white of an egg, consisting of albumen hardened by the admixture of a little phosphate of lime. There are several cases of specimens illustrating the commercial varieties, and the uses to which it is applied.

We next come to the division allotted to furs. Furs are mostly obtained from animals inhabiting cold climates, and are generally in the best state for commercial purposes when obtained towards the beginning of winter, being at that season longer, softer, and more beautiful in colour. Mr. Nicholay and Mr. Roberts both exhibit many fine and beautiful varieties. The number of wild animals annually destroyed for the sake of their skins is enormous; in 1855, of squirrel skins alone, upwards of two millions were imported to this country. Cats also fall victims to the beauty of their skins, as many as thirty-two thousand having been imported, principally from the Hanse Towns, during the same year. In the case of rare furs contributed by Mr. Nicholay, are some beautiful examples of the use of bird skins as a substitute for fur in the skins of the great-crested grebe (*Podiceps cristatus*), belonging to the order of divers, occurring in Norfolk, Lincolnshire, and Wales.

Adjoining the furs are arranged the collections of feathers, down, and quills. There is a great variety shown for upholstery purposes, and for personal ornament and decoration.

The next specimens of importance that present themselves to our notice are the horns, tusks, and hoofs of various descriptions used for

manufacturing purposes. There are many fine specimens of ivory carving and turning exhibited by Mr. W. Lund, and good illustrations of the process of making knife-handles, combs, drinking-horns, &c.

The opposite side of the bays occupied by the collections we have last mentioned contain the examples of silk and leather; and the last bay of the museum is allotted to the animal oils and fats, chemical products of bone and waste matter, animal dyes and pigments, &c. There are also illustrations of the processes of making gelatine, soap, perfumery, and other manufactures from animal substances.

FOOD MUSEUM.

ADJOINING the Museum of Animal Products in the East Gallery, a collection is now being formed to illustrate the history, varieties, and chemical composition of Food, both animal and vegetable, including beverages, fermented liquors, and narcotics. This collection owes its origin to Mr. T. Twining, Jun., who presented to the Department, before the opening of the Museum in June 1857, a series of examples having reference to Domestic and Social Economy, the Food Section of which was formerly exhibited in the first bay of the Gallery. The present Museum has, however, been entirely re-formed by Dr. Lyon Playfair, and on his resignation the superintendence was intrusted to Dr. Lankester.

Among the various specimens already contributed, the fine example of the more useful cereals, namely, wheat, barley, oats, and rye, presented to the Department by Messrs. Lawson and Co., must be mentioned. They occupy a series of glass cases extending across the space at present allotted to the Food Museum. Also, the fruits, spices, and condiments from Messrs. Fortnum and Mason; and the very interesting series of examples illustrating malting and brewing, contributed by Messrs. Huggins and Co. In classifying the examples exhibited, the chemical composition of each distinct variety of food is first given, the chemical ingredients being shown in their relative proportions, and the lb. taken as the unit; then follow the commercial varieties, and substances used for purposes of adulteration; and lastly, samples of their most fitting methods of application, either in preparations by themselves, or in combination with other ingredients. Tea, coffee, chocolate, potatoes, and a large number of the cereals, have already been arranged in this manner. An explanatory tabulated label being placed in each case affords a ready means of comparing the relative nutritious value of the various kinds of food.

Opposite the collection of cereals is an interesting series of Chinese drawings illustrating the history of the cultivation and preparation of tea. Underneath these are many rare varieties of teas, presented by Messrs. Dakin and Co. Among other curiosities from China may be mentioned the edible birds' nests, and the great green sea slugs, which are esteemed great delicacies by the Chinese. On a table allotted to the chemistry of food are some curious examples of the dietaries of soldiers of different countries, English, French, Dutch, &c.; the relative proportion of flesh-forming and heat-giving substances being represented by gluten and carbon respectively. It will be seen that the quantity of food given to the Dutch soldier in time of peace is not sufficient to engender in him the amount of pugnacity, requisite for belligerent purposes: consequently, when in active service, the quantity of food nearly doubled, as shown in the case referred to.

THE STRUCTURAL MUSEUM.

East, or Entrance, Corridor.

THIS section of the Museum contains Materials used in the Construction of Buildings. On the right side of the corridor are placed models and examples of construction; Flooring and Roofing Materials, Tiles, Bricks, &c., both English and Foreign. The fire-proof flooring, constructed on a principle adopted in France, may be noticed as remarkable strength combined with lightness. Specimens of the use of terracotta and terra-cotta are shown here; among the latter a chimney piece by Virebent, of Toulouse, and a decorated window-frame by Bachelier, of Paris. The small group of two amorini and a dolphin is an imitation, in artificial stone, of an original in terra-cotta in the Museum: it is placed here as a suggestion for a drinking-fountain. Marbles from Greece, Italy, Spain, France, and Great Britain, used in construction and decoration, and specimens of Building-stone, are exhibited here; and beyond this series is placed a collection of Woods from Great Britain, from Australia, New Zealand, Tasmania, &c. Specimens of Slate, Asphalte, &c., are arranged higher up the corridor.

On the wall, on the left hand, are shown Decorative Tiles, and various specimens of Glazed Terra-cotta, of English and Foreign manufacture; also examples of French Iron Castings, one of them being a copy of the bronze door of the Church of St. Vincent de Paul at Paris.

Fourth Edition, Post 8vo., cloth, with Illustrations, 7s.,

LINEAR PERSPECTIVE.

FOR THE USE OF SCHOOLS OF ART.

BY R. BURCHETT,

Head Master of the Training Schools for Art Masters of the Science and Art Department.

Fourth Edition, Post 8vo., cloth, 5s.,

PRACTICAL GEOMETRY.

BY R. BURCHETT. With 137 Diagrams.

CHAPMAN AND HALL, 193, PICCADILLY.]

SOUTH KENSINGTON MUSEUM

Of Pictures, Sculpture, Education, Architecture, Building Materials, and Products of the Animal Kingdom.

Under the direction of the Committee of Council on Education.

SCIENCE AND ART DEPARTMENT.

The Museum is open free on Mondays, Monday evenings, Tuesdays, Tuesday evenings, and Saturdays. The Students' days are Wednesdays, Wednesday evenings, Thursdays, and Fridays, when the public are admitted on payment of 6d. each person. The hours are from 10 to 4, 5, or 6, according to the season, in the day-time, and from 7 to 10 in the evening. The Museum and Library are opened Free in the Easter, Whitsuntide, and Christmas Holidays.

Tickets of Admission, giving the privilege of copying and consulting works on the Students' days, are issued at 2s. each, monthly; 3s. quarterly; 6s. half-yearly; and 10s. yearly. Tickets are also issued to any School at 1l. yearly, which will admit all the pupils of such school on all Students' days throughout the year. To be obtained at the Museum-door, or of Messrs. Chapman and Hall, 193 Piccadilly.

The National Gallery, British School, is open every day through the Museum, and on Monday, Tuesday, and Wednesday evenings also, through the Museum.

ATTENDANCE AT THE MUSEUM.

1860.	Free Days.		Students' Days.		Totals.	Corresponding Numbers in	
	Morning.	Evening.	Morning.	Evening.		1859.	
January .	26,216	24,981	5,181	1,967	58,345	42,480	32,631
February .	18,716	17,814	5,794	3,030	45,354	35,923	31,628
March .						36,405	39,374
April .						44,588	47,027
May .						44,885	49,865
June .						36,181	30,932
July .						30,917	37,813
August .						40,641	42,144
September						38,251	41,784
October .						40,030	34,090
November						33,660	30,013
December						51,404	38,987
Total .	44,932	42,795	10,975	4,997	103,699	475,365	456,288
Monthly average in 1859 .	18,477	16,385	3,447	1,305	39,614		

Grand Total since the opening of the Museum on the 22nd June, 1857—1,303,643.

COMPARISON OF THE YEARLY NUMBER OF VISITORS.

Years.	No. of Visitors.	Remarks.
1854	104,823	{ To the Museum of Ornamental Art, only, at Marlborough House.
1855	78,427	
1856	111,768	{ Collections removed to South Kensington. First Calendar Year at Kensington.
1857	268,291	
1858	456,288	
1859	475,365	

THE METROPOLITAN SCHOOLS OF ART are now open as follows:—

1. **Training School at South Kensington**, for Male and Female Students. The classes meet every day, except Saturday. Hours of study—Morning, 10 to 3; Evening, 7 to 9. Fees for classes studying the whole day, 4l. per Session. The male day class, paying the fee of 2l. per Session, meets only on alternate mornings. Classes for Schoolmasters, Schoolmistresses, and Pupil-teachers, meet on Tuesday, and Thursday evenings, and on Saturdays from 1 to 3 o'clock. Fee for each class, 5s. for the Session. Similar classes are formed at the Spitalfields, Saint Martin's, and Lambeth District Schools.

2. **A School for Female Students**, not in training, at 37 Gower-street, Bedford-square. Fees per Session,—Advanced Class, 2l. and 4l.; Elementary Class, 1l.; Evening Class, 10s.

3. **District Schools of Art**, in connection with the Training School, are now established at the following places:—Spitalfields, Crispin-street; Finsbury, William-street, Wilmington-square; Saint Thomas' Charterhouse, Goswell-street; Rotherhithe, Grammar School, Deptford-road; Saint Martin's-in-the-Fields, Castle-street, Long Acre; Lambeth, Saint Mary's, Princes-road; Hampstead, Dispensary Building; Christchurch, St. George's-in-the-East, Cannon-street. Entrance Fee 2s. Fees 2s. and 3s. per month. These Schools are open every night, except Saturday, from half-past 6 to 9 in the evening. At the Spitalfields, Finsbury, and Charterhouse Schools there are Female Classes. Application for Admission, Prospectuses, or any other information, to be made at the Schools in each district, and at the Head Master's Office, South Kensington.

LIBRARY.

Open every day during the same hours as the Museum.

The Library of Works on Art is open on Monday, Tuesday, and Wednesday, from 10 a.m. to 10 p.m.; on Thursday and Friday, to 7 p.m.; and on Saturday, to 4 p.m. The Public are admitted by Tickets obtainable from the attendants at the Library, and in the Museum, at the following rates:—For a week, 6d.; a month, 1s. 6d.; a year, 10s. FREE admission to Students. In addition to Books on Art, the Library comprises a collection of Drawings and Prints illustrative of Architecture and Ornament. Copying and tracing are permitted under certain regulations. Entrance through the Museum.

LIST OF CATALOGUES

TO BE OBTAINED IN THE

SOUTH KENSINGTON MUSEUM.

	s.	d.
Educational Catalogue, bound	1	6
Ditto ditto unbound	1	0
Soulaiges ditto bound	1	6
Ditto ditto unbound	1	0
Directory for Schools of Art	1	0
Catalogue of Ornamental Casts	1	0
Ditto of Animal Products	0	6
Guide to the Food Collection	0	6
Catalogue of Construction Museum	0	6
Inventory of Ornamental Art	0	6
Catalogue of Sheepshanks' Collection	0	6
Inventory of ditto	0	1
Price Lists of Reproductions	0	2
Guide to Animal Products	0	1

COMMITTEE OF COUNCIL ON EDUCATION.

SCIENCE AND ART DEPARTMENT.

SCIENCE TEACHING.

Manufacturers, Publishers, &c., desiring to supply Schools and Classes for Science established under the Science Minute of the Lords of the Committee of Council on Education of the 2nd June, 1859, with Scientific Apparatus, Instruments, Examples, and Books, bearing on—1. Geometrical, Mechanical, Machine, and Architectural Drawing; 2. Physics, (Mechanical and Experimental); 3. Chemistry; 4. Geology and Mineralogy; 5. Natural History, (Zoology and Botany, Vegetable and Animal Physiology); Navigation and Nautical Astronomy, and Physical Geography, should apply for the conditions to the Secretary of the Science and Art Department, South Kensington, London, W.

By Order of the Committee of Council on Education.

21st March, 1860.

COMMITTEE OF COUNCIL ON EDUCATION.

SCIENCE AND ART DEPARTMENT.

A Science Directory

Containing the conditions under which the grant of aid to Science Instruction, by the Department of Science and Art, is sanctioned by the Lords of the Committee of Privy Council on Education, will be published in the course of April. This Directory will contain the syllabus of the examinations for certificates in Science, the Examination Papers of the last Examination held in November, 1859, and directions for conducting Science Schools and Classes. It may be obtained (price 6d.) on application at the Secretary's Office, South Kensington, at the Catalogue Sale Stall in the Museum, and at Messrs. Chapman and Hall's, 193, Piccadilly.

A DIRECTORY,

Containing detailed regulations for establishing and conducting Schools of Art, and for obtaining the services of an Art-Master, in accordance with the general principles laid down by the Committee of Council on Education may be obtained (price 1s.) on application at South Kensington, and at Messrs. Chapman and Hall's, 193, Piccadilly.

THE CHARACTERISTICS OF STYLES. An Introduction to the Study of the History of Ornamental Art. By RALPH N. WORNUM. In royal 8vo., with very many illustrations. Price 8s.

DYCE'S ELEMENTARY OUTLINES OF ORNAMENT. 50 Selected Plates, small folio, sewed. Price 5s.

TEXT TO DYCE'S DRAWING-BOOK. Fcap. 8vo. Price 6d.

REDGRAVE'S MANUAL AND CATECHISM ON COLOUR. Second Edition. 24mo., sewed. Price 9d.

REDGRAVE ON THE NECESSITY OF PRINCIPLES IN TEACHING DESIGN. Fcap., sewed. Price 6d.

A DIAGRAM TO ILLUSTRATE THE HARMONIOUS RELATIONS OF COLOUR. Small folio. Price 9s.

LINDLEY'S SYMMETRY OF VEGETATION. 8vo., sewed. Price 1s.

DIRECTIONS FOR INTRODUCING ELEMENTARY DRAWING IN SCHOOLS AND AMONG WORKMEN. Published at the request of the Society of Arts. Small 4to., cloth. Price 4s. 6d.

ILLUSTRATIONS TO BE EMPLOYED IN THE PRACTICAL LESSONS ON BOTANY. Adapted to all classes. Prepared for the South Kensington Museum. By the Rev. PROFESSOR HENSLOW. With Illustrations. Post 8vo. Price 6d.

CHAPMAN AND HALL, 193, PICCADILLY.

CAB FARES.

Fares for Hackney Carriages and Distances within a Circle of Four Miles Radius from Charing Cross, measured by authority of the Commissioners of Police.

South Kensington (Bell and Horns) Standing,

TO OR FROM

Miles	Yards.		s.	d.	Miles	Yards.		s.	d.	Miles	Yards.		s.	d.
3	1440	Aldersgate Street—Barbican	2	0	2	600	Hammersmith Gate	1	6					
3	50	Alpha Road, Alpha Place, St. John's Wood	2	0	2	1300	Hammersmith—Cornwall Road	1	6					
2	340	Baker Street, Portman Square—King St.	1	6	5	1000	Hampstead—High Street, Heath Street	3	0	4	1650	Eastern Counties—		
2	870	Baker Street (Upper), New Road	1	6	2	200	Hanover Square (N. W. corner)	1	6	5	1570	Station—Shoreditch, High Street	2	6
4	160	Bank of England	2	6	2	1680	Hanover Square, Regent's Park	1	6			" Mile End, Cambridge Road	3	0
4	110	Bankruptcy Court, Basinghall Street	2	6	2	1040	Harley Street—Weymouth Street	1	6	3	1650	Great Northern—King's Cross	12	0
1	500	Battersea Bridge—Beaufort Street	1	0	5	1340	Hereford Square, Old Brompton (N. W. corner)	0	6			Great Western—		
1	1440	Battersea—The Old Church (over Battersea Bridge)	1	0	3	1600	Hilgate Hill—Archway Tavern	3	0	2	1740	Station (Departure)—Paddington	1	6
2	1260	Bedford Square (N. W. corner)	1	6		530	Holborn Hill—Hatton Garden	2	0			London and Blackwall—		
1	1460	Belgrave Square (N. W. corner)	0	6						4	970	Station—Fenchurch Street, City	2	6
1	1240	Berkeley Square (N. W. corner)	1	0						5	1520	" Shadwell, Church Road	2	6
5	1670	Bethnal Green—The Church	3	0								London, Brighton, & South Coast—		
4	840	Bishopsgate Street—Houndsditch	2	6	3	320	Bethlehem, St. George's Fields (over Westminster Bridge)	2	0	4	430	Station—London Bridge (over Westminster Bridge)	2	6
3	890	Blackfriars Bridge—Chatham Place	2	0			Charing Cross, Agar Street, Strand	1	6			London and North-Western—		
3	540	Blackfriars Road—Charlotte Street (over Westminster Bridge)	2	0	2	620	Consumption, Brompton	0	6	3	860	Station—Drummond St., Euston Sq.	2	0
2	1460	Bloomsbury Square (N. W. corner)	1	6	6	960	German, Dalston	3	6			London and South-Western—		
2	200	Bond Street—Oxford Street	1	6	4	240	Guy's, High Street, Borough (over Westminster Bridge)	2	6	2	1730	Station—Waterloo Road (over Westminster Bridge)	1	6
1	1000	Bond Street—Piccadilly	1	0	2	1570	King's College, 7, Portugal Street	1	6			" Nine Elms (over Vauxhall Bridge)	1	6
4	310	Bricklayers' Arms, Old Kent Road (over Westminster Bridge)	2	6	3	580	Lock, Harrow Road	2	0	2	1440	" Vauxhall (over Vauxhall Bridge)	1	6
2	1280	British Museum	1	6	5	690	London, Whitechapel Road	3	0					
4	920	Brizton—The Church (over Vauxhall Bridge)	2	6	4	940	London Fever, Liverpool Road, Islington	2	6	2	1010			
5	700	Brizton Rise—The Telegraph (over Vauxhall Bridge)	3	0	2	770	Lying-in, Endell Street, Long Acre	1	6			North London—		
2	790	Broad Street, High Street, St. Giles's	1	6	2	1230	Lying-in, General, York Road (over Westminster Bridge)	1	6	4	440	Station—Broadway, Camden Town	2	6
2	380	Brompton Square (N. W. corner)	0	6	4	970	Lying-in, London, Old Street	2	6	4	1440	" Caledonian Road	2	6
2	500	Bryanston Square (N. W. corner)	1	6	2	960	Lying-in, Queen's, New Road	1	6	5	370	" Islington and Highbury	3	0
1	1080	Buckingham Gate, St. James's Park	1	0	2	1000	Middlesex, Charles Street	1	6	6	300	" Kingsland	3	6
1	1190	Cadogan Place—Pont Street	0	6	3	1060	Royal Free, Gray's Inn Road	2	0			South-Eastern—		
4	110	Camberwell Gate (over Vauxhall Bridge)	2	6	3	1220	St. Bartholomew's, Smithfield	2	0	4	380	Station—London Bridge (over Westminster Bridge)	2	6
4	170	Camberwell Green (over Vauxhall Bridge)	2	6	4	820	St. Luke's, Old Street	2	6			" Bricklayers' Arms (over Westminster Bridge)	2	6
2	800	Cambridge Square, Hyde Park (N. W. corner)	1	6	2	1320	St. Mary's, Cambridge Place, Paddington	1	6	4	680			
3	1720	Camden Town—Mother Red Cap	2	0	4	160	St. Thomas's, High Street, Borough (over Westminster Bridge)	2	6	2	1540	Red Lion Square (N. W. corner)	1	6
2	560	Cavendish Square (N. W. corner)	1	6	3	250	University, Gower Street	2	0	3	1010	Regent Square, Gray's Inn Road (N. W. corner)	2	6
3	50	Chancery Lane—Holborn	2	0	2	290	Westminster, Broad Sanctuary	1	6			Regent Street—Langham Place	1	6
2	400	Charing Cross—The Statue	1	6	1610	Hyde Park Corner—The Lamp Post	0	6	1	1440	Regent Street—Piccadilly	1	6	
1	1700	Chelsea Hospital	0	6	2	870	Hyde Park Gardens	1	6	3	20	Russell Square (N. W. corner)	2	6
1	190	Chester Square, Pimlico (N. W. corner)	1	0	2	830	Hyde Park Square (N. W. corner)	1	6	3	1080	Rutland Gate, Hyde Park	0	0
3	1020	Christ's Hospital, Newgate Street	2	0	4	310	Islington—The Angel	2	6	2	210	St. George's Square, Thames Bank	1	6
		CHURCHES:—			3	290	Kennington Gate (over Vauxhall Bridge)	2	0	1	1530	St. James's Square (N. W. corner)	1	6
2	1520	St. Clement Danes, Strand	1	6	1	280	Kennington—The Church	1	0	1	1210	St. James's Street—King Street	1	6
3	1440	St. George's, Borough (over Westminster Bridge)	2	0	2	210	Kensington Crescent	1	6	5	150	St. Katherine's Docks	3	0
1	1640	St. George's, Hanover Square	1	0	3	1730	Kilburn Gate	2	0	3	1750	St. Pancras Workhouse, King's Road	2	6
2	1250	St. Mary-le-bone, New Road	1	6	3	1520	King's Cross	2	0	3	950	St. Paul's Churchyard—Paul's Chain	0	0
2	1330	St. Mary's, Paddington Green	1	6	1	280	King's Road—Man in the Moon	1	0	3	1420	Sloane Square—Sloane Street	0	0
3	830	St. Paul's Cathedral (West Gate)	2	0	2	990	Knightsbridge—Sloane Street	0	6	3	1090	Sloane Street—Pont Street	0	0
4	560	Clapham Common—The Plough (over Battersea Bridge)	2	6	4	1400	Lambeth Marsh—Bridge Road (over Westminster Bridge)	1	6	3	1160	Smithfield (West)—Long Lane	2	6
3	1290	Clarendon Square, Somers Town (N. W. corner)	2	0	4	600	Leadenhall Street—East India House	2	6	3	1740	Soho Square (N. W. corner)	1	6
3	1150	Clerkenwell Green	2	0	2	2	Leicester Square (N. W. corner)	1	0	3	1520	Southwark Bridge—Queen Street Place	3	0
4	610	Coal Exchange	2	6	2	1630	Lincoln's Inn—Serge Street	1	6	4	1320	Spitalfields—The Church	2	6
6	1000	Commercial Docks—Plough Bridge (over Westminster Bridge)	3	6	4	280	Lombard Street—Birch Lane	2	6	6	340	St. Peter's—King John's Palace	3	0
6	860	Commercial Road East—Margaret Street	3	6	4	440	London Bridge—Adelaide Place	2	6	6	1020	Stoke Newington Road—Wellington Rd.	3	0
4	810	Corn Exchange	2	6	5	320	London Docks	3	0	2	1070	Strand—Wellington Street	1	6
2	820	Covent Garden, Great Russell Street	1	6	2	300	Long Acre—St. Martin's Lane	1	6	3	1180	Surrey Gardens (Royal), (over Vauxhall Bridge)	2	6
3	780	Cumberland Terrace, Regent's Park	2	0	1	700	Lord's Cricket Ground	2	0			Tavistock Square, St. Pancras (N. W. corner)	2	6
4	730	Custom House	2	6	1	1170	Lovells Square (N. W. corner)	0	6	2	1690	Temple Bar	1	6
2	1050	Dorset Square, New Road (N. W. corner)	1	6	3	530	Ludgate Hill—Farrington Street	2	0					
2	780	Downing Street	1	6	3	130	Maida Hill—Aberdeen Place	2	0					
5	1270	Dulwich, Halfmoon Lane, Red Post Lane (over Vauxhall Bridge)	3	0	2	270	Manchester Square (N. W. corner)	1	6					
1	1720	Eaton Square, Pimlico (N. W. corner)	0	6	4	60	Mansion House, City	2	6	2	750	Adelphi	1	6
1	710	Ecceleson Square, Pimlico (N. W. corner)	1	0	5	1000	Mile End Gate	3	0	2	1080	Attley's (over Westminster Bridge)	1	6
3	880	Elephant and Castle, Newington (over Westminster Bridge)	2	0	6	690	Mile End Road—Jews' Cemetery	3	6	4	1140	City of London, Norton Folgate	2	6
3	600	Euston Square, New Road (N. W. corner)	2	0	4	1710	Mint, Tower Hill	2	6	2	820	Covent Garden Italian Opera, Bow St.	1	6
		EXHIBITIONS:—			2	510	Montague Square (N. W. corner)	1	6	2	990	Drury Lane	1	6
3	60	Colosseum, Regent's Park	2	0	2	1070	New Road—Lisson Grove	1	6	2	40	Haymarket	1	6
3	30	Cyclorama, Albany Street	2	0	3	1460	New Road—Portland Road	1	6	2	90	Italian Opera, Haymarket	1	6
1	1030	Egyptian Hall, Piccadilly	1	0	3	130	New Road—Tottenham Court Road	2	0	2	1120	Lyceum, Wellington Street, Strand	1	6
1	1580	Gallery of Illustration, 14, Regent Street	1	0	2	410	Notting Hill Square (N. W. corner)	1	6	2	1560	Mary-le-bone, Church St. Paddington	1	6
2	460	Madame Tussaud's, 58, Baker Street	1	6	4	440	Obelisk, St. George's Fields (over Westminster Bridge)	2	0	2	1260	Glympic, Wych Street	1	6
2	150	Panopticon, Leicester Square	1	6	3	740	Old Bailey—Central Criminal Court	2	0	5	460	Pavilion, Whitechapel Road	3	0
2	520	Polytechnic Institution, 309, Regent Street	1	6	4	580	Old Broad Street—Winchester Street	2	6	2	590	Prince's, Oxford Street	2	6
3	1000	Eyre Arms, St. John's Wood	2	0	4	740	Old Broad Street—Winchester Street	2	6	2	1350	Queen's, Tottenham Court Road	1	6
4	600	Finsbury Square (N. W. corner)	2	6	1	1690	Old Broad Street—Winchester Street	2	6	4	330	Sadler's Wells, Islington	2	6
2	1560	Fitzroy Square, New Road (N. W. corner)	1	6	2	270	Oxford Street—Edgeware Road	1	0	1	1290	St. James's, King Street	1	6
3	120	Fleet Street—Fetter Lane	2	0	2	830	Oxford Street—Regent Circus	1	6	4	1580	Standard, Shoreditch	1	6
1	800	Fulham Road—Stamford Bridge	1	0	2	670	Oxford Street—Tottenham Court Road	1	6	3	500	Strand	1	6
2	1050	Gloucester Square (N. W. corner)	1	6	1	1550	Oxford Square, Hyde Park (N. W. corner)	1	6			Surrey, Blackfriars Road (over Westminster Bridge)	3	0
1	1690	Golden Square, Regent Street (N. W. corner)	1	0	1	910	Old Bailey—Central Criminal Court	2	0	3	90	Victoria, New Cut, Lambeth (over Westminster Bridge)	2	6
3	130	Gray's Inn Gate, Holborn	2	0	2	1620	Old Broad Street—Winchester Street	2	6			Thurloe Square, Brompton (N. W. corner)	0	0
6	150	Greenwich, Road to—Kender Street (over Westminster Bridge)	3	6	2	870	Old Broad Street—Winchester Street	2	6			Torrington Square, Bloomsbury (N. W. corner)	2	6
1	200	Grosvenor Place—Chapel Street	1	0	4	950	Old Broad Street—Winchester Street	2	6			Tottenham Court Road—Francis Street	1	6
1	1270	Grosvenor Square (N. W. corner)	1	0	1	560	Piccadilly—Half Moon Street	1	0	2	1540	Tower of London	2	6
1	1090	Grosvenor Street (Upper)—Park Street	1	0	2	830	Piccadilly—Haymarket	1	0	4	960	Trafalgar Square, Brompton (N. W. corner)	0	0
4	50	Guildhall, City	2	6	2	50	Portland Place—Duchess Street	1	6	2	1670	Uxbridge Road—Goldhawk Road	1	6
6	990	Hackney—Well Street, Mare Street	3	6	5	1650	Portland Place—Duchess Street	1	6					

MESSRS. ROWNEY

Have great confidence in calling the public attention to their

WATER COLOURS,

the brilliancy and permanency of which are not to be surpassed by those of any other Colourmen. They are used and recommended by most of the principal Artists of the day, and are now made in the following forms:—

In WHOLE, HALF, and QUARTER CAKES.
In MOIST WHOLE and HALF PANS.
In COMPRESSIBLE TUBES.

PENNY DRAWING PENCILS.

H, Hard, in Plain Cedar, Polished.
HB, Middle, Coloured Red.
B, Soft, Coloured Black.

Each Pencil is stamped in Silver thus:
"GEORGE ROWNEY & CO. PY."

THEIR NEW SKETCHING EASEL

will be found to combine great utility with extreme portability. Deal, in case, 10s.; Mahogany, ditto, 12s.; ditto, French Polished, 16s.

Messrs. R. and Co. manufacture the following Articles for the use of Students and Drawing Classes:—

BLACK CANVASES strained on Frames. White Chalk for Drawing on ditto.

BOXES of DRAWING MATERIALS, containing every requisite for Chalk Drawing, price 2s. 9d.

Academy Black Chalks of Three Degrees, 6d. per dozen.
Do. Black, White, and Red ditto, in Boxes, containing one dozen, 6d. each.

SKETCH BOOKS and PORTFOLIOS.

They have also a large Assortment of Drawing and Cartridge Papers, direct from the mills; Mathematical Instruments of every description, comprising among others the cheap set sanctioned by the Board of Trade, price 3s.; and every requisite for Drawing and Painting.

GEORGE ROWNEY and Co.'s

IMPROVED DRAWING PENCILS,

Neatly got up in Polished Cedar, in order to prevent the Lead Dust adhering to the Pencil and soiling the Fingers.

Messrs. R. and Co. have every confidence in recommending their Pencils to the notice of Artists, Amateurs, and Students, their moderate prices and superior quality being sufficient to insure them a decided preference with the public in general.

Their good quality is sufficiently attested by their greatly increased demand, and also by the flattering testimonials which they have received from the most eminent Artists and Professors of Drawing:—

The following degrees are 2d. each:—

H, Hard for Sketching.	HB, Hard and Black.
HH, Harder for Outlines.	B, Black for Shading.
HHH, Very Hard for Architects.	BB, Softer and very Black.
HHHH, Extra Hard for Engineers.	F, Firm for ordinary Drawing.

Extra Thick Lead, most carefully prepared, 4d. each:—

EHB, Extra Hard and Black.	
DEHB, Do. do. Extra Thick Lead.	
BBB, Softer and very Black Double Thick Lead.	
FF, Very Firm and Double Thick Lead.	
BBBBBB, Very Broad and Black Lead, 1s. each.	

GEORGE ROWNEY and Co., Manufacturing Artists' Colourmen, 51 and 52, Rathbone Place, and Wholesale only at 10 and 11, Percy Street, Bedford Square, London.

MR. J. TENNANT, GEOLOGIST,

149, STRAND, LONDON (W.C.),

Gives Practical Instruction in Mineralogy and Geology, and can supply every requisite to persons anxious to become acquainted with these interesting Branches of Science, viz., a large Assortment of Minerals, Rocks, Fossils, and Recent Shells; also Elementary Collections of each at 2s. 5d., 10s., 20s., 50s., to 100 guineas each. All the recent Publications relating to Geology, Mineralogy, Conchology, and Chemistry; Geological Maps; Hammers, Acid Bottles, Blow-pipes, Models of Crystals; Sopwith's and Hawkins' Geological Models, Diagrams, &c.

MILLER'S WATER COLOURS,

IN CAKES OR TUBES.

MILLER'S GLASS MEDIUM,

For giving brilliancy and depth to Water-Colour Painting; also much used in Colouring Photographs. In bottles, 2s. 6d. each.

No. 1. For first colouring and broad washes.
No. 2. For second colouring and finishing.

MILLER'S GLASS COLOURS,

Prepared for Painting the Dissolving Views. The same Colours are also applicable for Painting the Slide Glasses of Magic Lanterns, and Devices or Ornaments on Ground Glass. In tubes, 1s. each.

MILLER and Co., Manufacturers of Water and Oil Colours, No. 56, Long Acre, London.

DRAWING PENCILS.

BROOKMAN and LANGDON'S "STUDENT'S CASE," containing a complete set of Drawing Pencils, with Pins and India-rubber. Price 2s.

Manufactory, 28, Great Russell Street, Bloomsbury, London.

WINSOR AND NEWTON'S

Cake and Moist Water Colours.
Cumberland Lead Polished, and other Drawing Pencils.
Finest Water and Oil Colour Brushes.
Best Drawing Papers of every description.
Prepared Oil Colours and Canvases.
Boxes fitted complete with every requisite for Oil and Water-Colour Painting.

WINSOR AND NEWTON, Manufacturing Artists' Colourmen and Drawing Paper Stationers, by Appointment to Her Majesty and H.R.H. the Prince Consort, 38, RATHBONE PLACE, LONDON.

HANDBOOKS ON ART.

Marine Painting in Water-Colours.—Sketching from Nature.—Landscape Painting in Water-Colours.—Miniature Painting.—Elements of Perspective.—Portrait Painting in Water-Colours.—Water-Colour Sketching.—Drawing in Crayons.—Artistic Anatomy of the Human Figure.—Figure Drawing.—Transparency Painting on Linen.—Ditto on Glass.—Landscape Painting in Oil Colours.—Portrait Painting in Oil Colours.—Principles of Form in Art.—Principles of Colouring in Painting.—Drawing Models and their Uses.—Picture Cleaning and Restoring.

WINSOR AND NEWTON, LONDON.

GRIFFIN ANTIQUARIAN.

A new and choice hand-made Drawing Paper, manufactured of Pure Linen Rags, free from all Chemical Bleach, of moderate and uniform Grain, carefully sized and admirably adapted for taking colour. Firm, strong, and tough. In every respect the finest Drawing Paper yet made. To be had in large sheets of 52 inches by 30 inches, or ready made up into Solid Sketch Books of various sizes.

Manufactured specially for WINSOR and NEWTON at the celebrated "Whatman" Mill.

WINSOR AND NEWTON, LONDON.

J. D. HARDING'S WORKS ON ART.

Lessons on Trees.—Elementary Art.—Lessons on Art.—Guide and Companion to Ditto.—Early Drawing Book.

WINSOR AND NEWTON, LONDON.

New Edition, Price 1s., with valuable additions,

NEWMAN'S

PRINCIPLES AND PRACTICE OF

HARMONIOUS COLOURING,

IN OIL, WATER, & PHOTOGRAPHIC COLOURS,

ESPECIALLY AS

APPLIED TO PHOTOGRAPHS,

With much useful Information on Colours, Varnishing, Sizing, &c. &c.

BY AN ARTIST PHOTOGRAPHER.

NEWMAN'S SUPERFINE WATER COLOURS in Whole and Half Cake.

NEWMAN'S IMPROVED MOIST COLOURS in Whole and Half Cups.

NEWMAN'S OIL COLOURS.

NEWMAN'S PHOTOGRAPHIC COLOURS.

NEWMAN'S POSITIVE COLOURING VARNISH, 1s. and 2s. 6d. per Bottle.

NEWMAN'S PENETRATING VARNISH for the Non-inverted Coloured Positives, &c., 1s. 6d., 3s.

NEWMAN'S SIZING PREPARATION for Oil or Water Colours, for the Salted or Albuminized Paper, &c., 1s. 6d., 3s.

NEWMAN'S IMPROVED CHINESE WHITE, 1s.

Manufacturer of every Description of Artists' Material of the best quality.

24, SOHO SQUARE, LONDON.

REEVES AND SONS'

WATER COLOURS,

IN CAKES AND OCTAGON-SHAPED CAKES.

REEVES' Moist Water Colours, in Tubes and Pans.
REEVES' Photographic Absorbent Powder Colours.
REEVES' Oil Colours, in Tubes.
REEVES' Cumberland Lead Drawing Pencils, in every degree of shade.
REEVES' Polished and Gilt Drawing Pencils, fine quality.
REEVES' Mathematical Drawing Instruments, and Rules of every kind.
Drawing Papers, Tracing Papers, and Tracing Cloth, Bristol Boards, Crayon Papers, London Boards, Camel Hair and Sable Hair Brushes, Coloured Crayons, and every requisite for Drawing and Painting, of the First Quality and Lowest Prices.

113, CHEAPSIDE, LONDON.

MICROSCOPES AND TELESCOPES.

NEWTON'S STUDENTS' ACHROMATIC

MICROSCOPE, in Case, with Two Sets of Achromatic Condenser on Stand, magnifies 65,000 times, 4l. 4s. COMPOUND MICROSCOPE, with Seven Powers, magnifies 20,000 times, 2l. 15s., ditto, 10s. 6d., 16s., and 18s. 6d. each. ACHROMATIC TELESCOPES, 10s. to 2l. Ditto for India, Deer-stalking, &c., of very great power, to show Jupiter's Moons, in Black Leather Sling-cases, 3l. 3s. each.

MAGIC-LANTERNS AND DISSOLVING VIEWS.

NEWTON'S IMPROVED PHANTASMA-GORIA-LANTERNS, with Lenses 3½ inches diameter, to show a picture 9 feet in diameter, suitable for Schools and Lectures, 3l. 3s. DISSOLVING VIEW Apparatus, consisting of a pair of 34-inch Lanterns, 8l. 8s. MAGIC-LANTERNS, with 12 Slides, from 7s. 6d. each. A most extensive assortment of Slides, Views, Buildings, Natural History, Astronomical, Missionary, and other Subjects, painted on the premises by competent artists, under the immediate superintendence of Messrs. NEWTON.

GLOBES AND ORRERIES, &c.

NEWTON'S IMPROVED GLOBES, with all the recent discoveries. Messrs. NEWTON beg to state that the greatest care has been taken to keep up the character which these Globes have attained for accurate and copious information during the last hundred years. The prices have now been considerably reduced. A Pair of 12-inch School Globes, with Horizons and Meridians complete, 3l. 3s.

Illustrated Price-List for Three Stamps.

NEWTON & Co., Working Opticians and Globe Makers to the Queen, 3, Fleet Street, Temple Bar, London.

ELLIOTT BROTHERS,

Opticians to the Ordnance, Admiralty, and East India Company, and successors to Messrs. WATKINS and HILL, have just published,

AN ILLUSTRATED GENERAL CATALOGUE OF PHILOSOPHICAL INSTRUMENTS, 1s.

A POPULAR SKETCH OF EXPERIMENTAL CHEMISTRY, 1s. 6d.

A POPULAR SKETCH OF ELECTRO-MAGNETISM, 1s. 6d.

30, Strand, from 56, Strand, and 5, Charing Cross, London.

Chemical and Philosophical Apparatus.

THE PRIZE MEDAL

WAS AWARDED TO

GEORGE KNIGHT AND SONS

FOR THE

CHEMICAL APPARATUS

Exhibited by them at the Great Exhibition of All Nations;

And they respectfully invite Experimentalists of all Classes to inspect their Establishment, which comprises a most Extensive Assortment of Chemical Apparatus and Philosophical Instruments in every Department of Natural Philosophy.

2, FOSTER LANE, CHEAPSIDE, LONDON.

Second Edition, post 8vo., cloth, 5s.,

The English of Shakespeare.

Illustrated in a Philological Commentary on his Tragedy of "Julius Caesar."

By GEORGE LILLIE CRAIK,

Professor of History and of English Literature in Queen's College, Belfast.

Third Edition, post 8vo., cloth, 2s. 6d.,

Outlines of the History of the English Language.

For the use of the Junior Classes in Colleges, and the Higher Classes in Schools.

By GEORGE LILLIE CRAIK.

CHAPMAN and HALL, 193, PICCADILLY.

LIST OF
POPULAR EDUCATIONAL WORKS

PUBLISHED BY

GEORGE PHILIP AND SON,

32 Fleet Street, London, and 51 South Castle
Street, Liverpool.

BOARDMAN'S HISTORICAL GEOGRAPHY, for the use of Pupil Teachers, Students in Training Colleges, and Teachers and Schools generally. New Edition, revised and enlarged. Foolscape 8vo., cloth, 1s. 6d.

HUGHES (W.) CLASS BOOK OF MODERN GEOGRAPHY, with Examination Questions. By WM. HUGHES, F.R.G.S., Professor of Geography in Queen's College, London. Foolscape 8vo., cloth . . . 3s. 6d.

HUGHES (W.) ELEMENTARY CLASS BOOK OF MODERN GEOGRAPHY. By WILLIAM HUGHES, F.R.G.S. Foolscape 8vo., cloth . . . 1s. 6d.

HUGHES (W.) TRAINING SCHOOL ATLAS: a Series of Maps, illustrating the Physical Geography of the Great Divisions of the Globe, with the British Islands and Palestine on an enlarged scale. Medium folio, bound in cloth . . . 12s. 6d.

PHILIPS' FAMILY ATLAS OF PHYSICAL, GENERAL, AND CLASSICAL GEOGRAPHY, 56 Imperial 4to. Maps; accompanied by Illustrative Letterpress, describing the Soil, Resources, and Chief Natural Productions of each Country; with a copious Consulting Index. Edited by WILLIAM HUGHES, F.R.G.S. The Maps beautifully printed in Colours. Handsomely bound in cloth, gilt edges . . . 1l. 11s. 6d. The same Work, half-bound morocco, gilt edges, 1l. 15s. 0d.

PHILIPS' COMPREHENSIVE SCHOOL ATLAS OF ANCIENT AND MODERN GEOGRAPHY, comprising Thirty-five Modern and Five Ancient Maps, constructed from the latest and best Authorities. Edited by W. HUGHES, F.R.G.S. Accompanied by a Consulting Index of 22,000 Names of Places, carefully compiled. Imperial 8vo., strongly bound in cloth . . . 10s. 6d.

PHILIPS' INTRODUCTORY SCHOOL ATLAS, comprising Eighteen Maps of the Principal Countries of the World, clearly engraved and carefully coloured. Edited by W. HUGHES, F.R.G.S. Accompanied by a Consulting Index of 9,000 Names of Places. Imperial 8vo., bound in cloth . . . 5s. 0d.

PHILIPS' STUDENT'S ATLAS OF MODERN GEOGRAPHY, comprising Eighteen Maps, constructed from the most recent Authorities, and carefully coloured. Imperial 4to., bound in cloth . . . 3s. 6d.

PHILIPS' YOUNG SCHOLAR'S ATLAS OF MODERN GEOGRAPHY, containing Twelve Large Quarto Maps, full coloured, intended as a First Class-Book for Young Learners. Cloth, lettered . . . 2s. 6d.

PHILIPS' ATLAS FOR BEGINNERS, comprising Twenty-four Maps, constructed and engraved by J. BARTHOLOMEW, Jun., F.R.G.S., and beautifully printed in colours. Crown 8vo., cloth, lettered . . . 2s. 6d.

PHILIPS' SHILLING ATLAS OF MODERN GEOGRAPHY, containing Nine Imperial Quarto Maps, clearly engraved, and constructed from the most recent authorities. Imperial 4to., in neat wrapper . . . 1s. 0d.

PHILIPS' NATIONAL SCHOOL ATLAS, containing Ten Quarto Maps, drawn and engraved by J. BARTHOLOMEW, Jun., F.R.G.S. In neat cover, Plain . . . 6d. Coloured . . . 1s. 0d.

PHILIPS' SERIES OF LARGE SCHOOL-ROOM MAPS, with the Physical Features boldly and distinctly delineated, and the Political Boundaries carefully coloured. Constructed by WILLIAM HUGHES, F.R.G.S. Size—5 feet 8 inches by 4 feet 6 inches. Mounted on rollers and varnished . . . each 16s. 0d.

THE SERIES COMPRISES:—

THE WORLD, IN HEMI-SPHERES	ENGLAND
EUROPE	SCOTLAND
ASIA	IRELAND
AFRICA	PALESTINE
NORTH AMERICA	PHYSICAL MAP OF THE WORLD
SOUTH AMERICA	BRITISH ISLES, 21s.
AUSTRALASIA	

PHILIPS' SERIES OF CLASSICAL, HISTORICAL, AND SCRIPTURAL MAPS, illustrating the Ancient Classics, Historians, and Poets. Size—full Sheet Imperial, 29 by 23 inches; engraved in the best style, beautifully printed on superfine paper, and carefully coloured. On sheets . . . each 1s. 6d. Mounted on black rollers and varnished . . . 5s. 0d.

* * Detailed Lists may be had on application.

PHILIPS' SERIES OF LARGE SIXPENNY MAPS. Size—full Sheet Imperial, 22 by 27 inches, full coloured; engraved in the best style, and embracing all the recent Geographical Discoveries. The entire series is now in print, and any single Map may be had without difficulty . . . each 6d. The same Maps printed on superfine drawing paper and extra coloured . . . each 1s. 0d.

* * Detailed Lists may be had on application.

PHILIPS' CABINET SERIES OF EDUCATIONAL MAPS. Size—Imperial Quarto. Engraved from original drawings, made expressly for this Series, and embodying an amount of Geographical information not hitherto obtainable for the purposes of Teaching. The Series contain Maps of Physical, General, and Classical Geography, any of which may be had separately. Edited by WILLIAM HUGHES, F.R.G.S. each 4d., 6d., & 1s.

* * Detailed Lists may be had on application.

DR. CORNWELL'S
EDUCATIONAL WORKS.

"A very useful series of Educational Works, of which Dr. Cornwell is author or editor. 'Geography for Beginners' is an admirable Introduction. There is vast difficulty in writing a good elementary book, and Dr. Cornwell has shown himself possessed of that rare combination of faculties which is required for the task."—*John Bull*.

Geography for Beginners.

Sixth Edition, 1s.

A School Geography.

By JAMES CORNWELL, Ph. D.

Twenty-eighth Edition, 3s. 6d.; or, with Thirty Maps on Steel, 5s. 6d.

"Without exception the best book of the class we have seen."—*Atlas*.

A School Atlas:

2s. 6d., or 4s. coloured. Consisting of Thirty Maps on Steel.

Allen and Cornwell's School Grammar.

Thirtieth Edition, 2s. red, 1s. 9d. cloth.

"Written by those who are profoundly acquainted with the sources of our language, and who have brought this acquaintance to bear on its grammatical structure. This grammar will make its way in schools."—*Church of England Quarterly*.

Grammar for Beginners.

Thirty-fifth Edition, 1s. cloth, 9d. sewed.

"We have never seen a more desirable elementary work."—*Court Journal*.

The Young Composer:

Or, Progressive Exercises in English Composition.

By JAMES CORNWELL, Ph. D.

Twenty-third Edition, 1s. 6d.

"An invaluable little work for beginners. If they go through it steadily, they will not only learn how to write, but how to think."—*Literary Gazette*.

A Key to the Young Composer.

With Suggestions as to the Mode of Using the Book. 3s.

Select English Poetry.

Edited by the late Dr. ALLEN.

Eleventh Edition, price 4s.

Dr. Allen's Eutropius:

With a Complete Dictionary. New Edition, 3s. cloth.

The Science of Arithmetic.

By JAMES CORNWELL, Ph. D., and
JOSHUA G. FITCH, M.A.

Sixth Edition, price 4s. 6d.

"We are glad to see this revised edition of the best book on arithmetic which has yet appeared. It is both scientific and practical in the best and fullest sense of these terms."—*London Quarterly*.

Arithmetic for Beginners:

A First Book of Practical Arithmetic, with an Inductive Explanation of each Rule, and containing Numerous Questions for purely Mental Calculation. Fourth Edition. 1s. 6d.

"An admirable first book for schools."—*Illustrated News of the World*.

London: SIMPKIN, MARSHALL, and CO.; HAMILTON, ADAMS, and CO. Edinburgh: OLIVER and BOYD.

RECENTLY ADDED TO
CONSTABLE'S
EDUCATIONAL SERIES.

SCHOOL GEOGRAPHY.

By JAMES CLYDE, LL.D.,

Author of "Greek Syntax, with a Rationale of the Constructions," &c. Price 4s.

A CONCISE HISTORY OF ENGLAND

IN EPOCHS.

By J. F. CORKRAN, Esq.,

With Maps and Chronological Tables. Price 3s.

TABLES FOR WALL USE.

(From *Morell's Grammar and Analysis*.)

Mounted on Cloth, Size, 4 feet 3 inches by 3 feet 9 inches. Price 5s. each.

1. TABLE OF PARTS OF SPEECH.

2. TABLE OF PARSING AND ANALYSIS.

BOOKKEEPING FOR THE CLASS-ROOM
AND COUNTING-HOUSE.

By Double and Single Entry; with an Appendix on Commercial Forms.

By JOHN MACLEAN.

Teacher of Writing and Bookkeeping in the Edinburgh Academy. Second Edition, price 2s. 6d.

THE PRINCIPLES AND PRACTICE OF

EARLY AND INFANT-SCHOOL EDUCATION;

With an Appendix of HYMNS and SONGS, with APPROPRIATE MELODIES.

By JAMES CURRIE, M.A.,

Principal of the Church of Scotland Training College, Edinburgh. Second Edition, price 4s.

THE ELEMENTS OF MUSICAL ANALYSIS

A Manual for Normal Students and Elementary Teachers

By JAMES CURRIE, A.M.,

Author of the "Principles and Practice of Early and Infant School Education." Second Edition, price 4s. 6d.

HOUSEHOLD ECONOMY;

A Manual Intended for Female Training Colleges, and the Senior Classes of Girls' Schools.

By MARGARET MARIA BREWSTER,

Author of "Work, or Plenty to do, and How to do it; 'Sunbeams in the Cottage'; 'Little Millie and her Four Places,' &c. &c. Third Edition, price 2s.

GRAMMAR OF THE FRENCH LANGUAGE

By AUGUSTE BELJAME,

Bachelier-ès-Lettres de l'Université de Paris. Second Edition, price 2s. Or with Exercises, price 3s. 6d.

The Exercises separately, price 2s.

LATIN GRAMMAR FOR ELEMENTARY
CLASSES.

By D'ARCY W. THOMPSON, M.A. Cantab.,

Classical Master in the Edinburgh Academy. Second Edition. Price 2s.

THEORETICAL AND PRACTICAL

ITALIAN GRAMMAR,

With numerous Exercises and Examples, illustrative of every rule, and a Selection of Phrases and Dialogues.

By E. LEMMI, LL.D.,

of the University of Pisa, Advocate of Florence; ITALIAN Tutor to H.R.H. THE PRINCE OF WALES, &c. Third Edition, price 5s.

CONSTABLE'S SCHOOL REGISTERS.

1. Register of Admission, Progress, and Withdrawal. Space for 1020 Names, and Alphabetical Index. Price 3s.

2. Class Register of Attendance, Fees, School-Work, &c. Merit. Space for 48 Weeks, 4 Quarterly Summaries, & 1 Yearly Summary. Price 6d.

3. Summary of Attendance and Fees—Weekly, Quarterly and Yearly Summaries for whole School, for Five Years. Price 1s. 6d.

4. Daily Register and Summary of Attendance and Fees for Infant-School. Quarterly and Yearly Summaries two Years. Price 2s.

* * These Registers are arranged on a simple and convenient plan, and are so constructed as to furnish all the information required by Government.

In Preparation.

ELEMENTARY GEOGRAPHY,

By DR. CLYDE.

THE PRINCIPLES AND PRACTICE OF
COMMON SCHOOL EDUCATION,

By JAMES CURRIE, M.A.

Besides other Educational Works.

Edinburgh: THOMAS CONSTABLE and CO. London: HAMILTON, ADAMS, and CO.

A. AND C. BLACK'S
EDUCATIONAL WORKS.

BLACK'S SCHOOL ATLAS OF PHYSICAL, MODERN, ANCIENT, AND SCRIPTURE GEOGRAPHY: a Series of Forty Maps, by W. HUGHES, F.R.G.S., and J. BARTHOLOMEW, F.R.G.S., with a complete Index of Names, exhibiting the Latitude and Longitude of each Place, and a reference to the Map. Royal 4to. or 8vo., 10s. 6d.

BLACK'S ATLAS FOR BEGINNERS. A Series of Twenty-seven Coloured Maps of the principal Countries in the World. In oblong 12mo. or 18mo., 2s. 6d.

THE ADVANCED PROSE AND POETICAL READER: being a Collection of Select Specimens in English, with Explanatory Notes and Questions on each Lesson; to which are appended Lists of Prefixes and Affixes, with an Etymological Vocabulary. By ALEXANDER WINTON BUCHAN, F.E.S., Teacher, Glasgow. 12mo., 3s. 6d. The POETICAL READER may be had separately, 1s. 3d.

THE LATIN READER OF JACOBS AND CLASSEN. Edited, with Notes and a Vocabulary, by JAMES DONALDSON, M.A., one of the Classical Masters of the High School of Edinburgh. 12mo., 3s. 6d. * * * The above may be had in Two Parts, at 1s. 9d. and 2s. each. FIRST COURSE: Exercises on the Inflections. SECOND COURSE: Fables, Mythology, Anecdotes, Roman History, &c.

CLASS-BOOK OF ENGLISH POETRY: comprising Extracts from the most distinguished Poets of the Country. By DANIEL SCRYMGEOUR. Fifth Edition. 12mo., 4s. 6d. Also, to be had in Two Parts, at 2s. 6d. each. Part I., containing the Poets from CHAUCER to OTWAY; Part II., PRIOR to TENNYSON.

CLASS-BOOK OF ENGLISH PROSE: Comprehending Specimens of the most distinguished Prose Writers from Chaucer to the Present Time, with Biographical Notices, Explanatory Notes, and Introductory Sketches of the History of English Literature. By ROBERT DEMAUSS, M.A., West End Academy, Aberdeen. 12mo., 4s. 6d. Also, to be had in Two Parts, at 2s. 6d. each. Part I., containing the Prose Writers from CHAUCER to SOUTH; Part II., ADDISON to RUSKIN.

OUTLINES OF PHYSIOLOGY. By J. HUGHES BENNETT, M.D., F.R.S.E., Professor of the Institutes of Medicine in the University of Edinburgh. 12mo., 6s.

SCOTLAND. By SIR WALTER SCOTT, Bart. From the Earliest Period to the Close of the Rebellion, 1745-6. Twentieth Edition. 2 vols. bound, 10s.

SCOTLAND. By P. F. TYTLER, Esq. Enlarged and continued to the Present Time. By the Rev. JAMES TAYLOR, D.D.; and adapted to the purposes of Tuition by ALEX. REID, LL.D. Sixth Edition. 12mo., 3s. 6d.

FRANCE. By SIR WALTER SCOTT, Bart. New Edition. Illustrated. Fcap. 8vo., 4s.

PALESTINE. By JOHN KITTO, D.D. From the Patriarchal Age to the Present Time. Containing Introductory Chapters on the Geography and Natural History of the Country, and on the Customs and Institutions of the Hebrews. Adapted to the purposes of Tuition, by ALEXANDER REID, LL.D. 12mo., 3s. 6d.; or, with Map of Palestine, 4s.

MODERN HISTORY. By A. F. TYTLER, late Professor of Universal History in the University of Edinburgh. Fifth Edition. 12mo., 3s.

By the same Author,

ANCIENT HISTORY. Fourth Edition. 12mo., 3s.

EDINBURGH: A. & C. BLACK.
LONDON: LONGMAN & Co.; and all Booksellers.

MR. DICKENS'S WORKS.

A TALE OF TWO CITIES. With Sixteen Illustrations. 8vo. 9s.

THE PICKWICK PAPERS. With Forty-three Illustrations. 8vo., 1l. 1s. Cheap Edition, 5s.

NICHOLAS NICKLEBY. With Forty Illustrations. 8vo., 1l. 1s. Cheap Edition, 5s.

SKETCHES BY BOZ. With Forty Illustrations. 8vo., 1l. 1s. Cheap Edition, 3s. 6d.

MARTIN CHUZZLEWIT. With Forty Illustrations. 8vo., 1l. 1s. Cheap Edition, 5s.

THE OLD CURIOSITY SHOP. With Seventy-five Illustrations. Imperial 8vo., 13s. Cheap Edition, 4s.

BARNABY RUDGE. A TALE OF THE RIOTS OF 'EIGHTY. With Seventy-eight Illustrations. Imperial 8vo., 13s. Cheap Edition, 4s.

AMERICAN NOTES, FOR GENERAL CIRCULATION. Fourth Edition. 2 vols., post 8vo., 1l. 1s. Cheap Edition, 2s. 6d.

OLIVER TWIST; OR, THE PARISH BOY'S PROGRESS. Illustrated by GEORGE CRUIKSHANK. Third Edition. 3 vols. 8vo., 1l. 5s. Cheap Edition, 3s. 6d.

CHRISTMAS BOOKS. Cheap Edition, 3s. 6d.

CHAPMAN AND HALL, 193, PICCADILLY.

JOHNSTON'S EDUCATIONAL
WORKS.

The attention of teachers and others is requested to
JOHNSTON'S SCHOOL MAPS, 5s. to 12s. each.
" CLASSICAL MAPS, 10s. and 12s.
" PHYSICAL MAPS, 10s. and 12s.
" GENERAL ATLASES, 12s. 6d. to 8l. 8s. each.
" SCHOOL ATLASES, 7s. 6d. to 12s. 6d. each.
" GLOBES, 5s. 3d. to 8l. 8s. each.

ILLUSTRATIONS OF NATURAL PHILOSOPHY.

- | | |
|--|--------|
| No. 1. Properties of Bodies, 37 Coloured Diagrams. | |
| 2. Mechanical Powers . . . 47 | Ditto. |
| 3. Hydrostatics . . . 28 | Ditto. |
| 4. Hydraulics . . . 27 | Ditto. |
| 5. Human Anatomy . . . 27 | Ditto. |
| 6. Ditto . . . 42 | Ditto. |
| 7. Steam Engines. | |

Carefully drawn and coloured, on a large scale, for use in the Class Room, where they have proved most advantageous and attractive to the pupils. They are mounted on cloth and rollers; size of each sheet, 4 feet 2 inches by 3 feet 6 inches; price, with Handbook explanatory of the subject, 10s. each, or 12s. varnished.

* * * Detailed Catalogues of all these Works free on application.

W. and A. K. Johnston, Edinburgh; E. Stanford, 6, Charing Cross; and Groombridge and Son, London.

Now ready, in demy 8vo., price 15s., cloth lettered,
THE RUDIMENTS OF BOTANY. By CHRISTOPHER DRESSER, Ph.D., Lecturer on Botany in the Department of Science and Art, South Kensington Museum. Illustrated with nearly 600 Engravings. This Work contains a full Introduction to the Science of Botany. It is so constructed as to give the most elementary knowledge of the science, as well as all necessary details to the more advanced learner. It is especially a Manual for Students, making no higher pretension than that of giving, in the most simple manner at command, the principles of Vegetable Growth; and is founded upon the system on which the Science is taught in the Department of Science and Art of the Privy Council for Education.

LONDON: J. S. VIRTUE, CITY ROAD, AND IVY LANE.

Now ready, in demy 8vo., price 10s. 6d., cloth lettered, Illustrated with 300 Engravings on Wood,

UNITY IN VARIETY, AS DEDUCED FROM THE VEGETABLE KINGDOM. By CHRISTOPHER DRESSER, Ph.D., Author of "Rudiments of Botany," Lecturer on Botany, and Master of the Botanical Drawing Classes in the Department of Science and Art, South Kensington Museum. Being an attempt at developing that oneness which is discoverable in the habits, mode of growth, and principle of construction of all plants.

LONDON: J. S. VIRTUE, CITY ROAD, AND IVY LANE.

This day, in folio, price 12s.

A COMPARATIVE VIEW OF THE HUMAN AND ANIMAL FRAME. With Ten large Tinted Lithographs. By WATERHOUSE HAWKINS, F.R.S., F.G.S. CHAPMAN AND HALL, 193, PICCADILLY.

MR. THOMAS CARLYLE'S WORKS.

UNIFORM EDITION, IN CROWN 8vo.

THE FRENCH REVOLUTION: a History. In 2 vols. 12s.

OLIVER CROMWELL'S LETTERS AND SPEECHES. With Elucidations and Connecting Narrative. In 3 vols. 18s.

LIFE OF JOHN STERLING. } 1 vol. 6s.
LIFE OF SCHILLER. }

CRITICAL AND MISCELLANEOUS ESSAYS. In 4 vols. 24s.

SARTOR RESARTUS. } 1 vol. 6s.
HERO WORSHIP. }

LATTER-DAY PAMPHLETS. 1 vol. 6s.

CHARTISM. } 1 vol. 6s;
PAST AND PRESENT. }

TRANSLATIONS OF GERMAN ROMANCE. 1 vol. 6s.

WILHELM MEISTER. By GOETHE. A Translation. In 2 vols. 12s.

Cheap Editions of Popular Books.
HANDSOMELY PRINTED IN CROWN OCTAVO.

Second Edition, crown 8vo., 5s.

MEMOIRS OF ROBERT HOUDIN, Ambassador, Author, and Conjuror. Written by HIMSELF.

Third Edition, crown 8vo., 5s.

THE BERTRAMS. A Novel. By ANTHONY TROLLOPE.

Fourth Edition, crown 8vo., 5s.

DOCTOR THORNE: a Novel. By ANTHONY TROLLOPE.

New Edition (being the Third), crown 8vo., 5s.

THE KELLYS AND THE O'KELLYS. By ANTHONY TROLLOPE.

Crown 8vo., 5s.

OLD LEAVES GATHERED FROM "HOUSEHOLD WORDS." By W. HENRY WILLS.

Fourth Edition, crown 8vo., 5s.

NORTH AND SOUTH. By Mrs. GASKELL.

Crown 8vo., 6s.

GASLIGHT AND DAYLIGHT; with some LONDON SCENES THEY SHINE UPON. By GEORGE AUGUSTA SALA.

CHAPMAN AND HALL, 193, PICCADILLY.

RECENT SCIENTIFIC WORKS

PUBLISHED BY

RICHARD GRIFFIN AND CO.,
'STATIONERS' HALL COURT, LONDON.

I.

Professor Ansted's Natural History of Inanimate Creatures.

With many hundred Illustrations.

Crown 8vo., 8s. 6d. cloth.

II.

Lord Brougham's Mathematical and Physical Tracts.

Second Edition.

Crown 8vo., 7s. 6d. cloth.

III.

The Circle of the Sciences.

A Series of Treatises on the Natural and Physical Sciences, by Owen, Ansted, Latham, Dallas, and others.

Many thousand Illustrations.

Nine vols., crown 8vo., 45s. cloth.

IV.

Mr. Dallas's Natural History of the Animal Kingdom.

With many hundred Illustrations.

Crown 8vo., 8s. 6d. cloth.

V.

Professor Faraday's Christmas Lectures.

Delivered to a Juvenile Audience at the Royal Institution.

Foolscap 8vo., 3s. 6d. cloth.

VI.

Mr. Griffin's Chemical Recreations.]
A POPULAR MANUAL OF EXPERIMENTAL CHEMISTRY.

With numerous Illustrations.

Crown 8vo., 12s. 6d. cloth.

VII.

Mr. Hunt's Manual of Photography.

New Edition, with numerous Illustrations.

Crown 8vo., 6s. cloth.

VIII.

Mr. Napier's Manual of Electro-Metallurgy.

New Edition, with numerous Illustrations.

Crown 8vo., 3s. 6d. cloth.

IX.

Professor Nichol's Cyclopædia of the Physical Sciences.

New and greatly enlarged Edition.

8vo., 21s. cloth.

X.

Mr. Phillips's Manual of Metallurgy.

New Edition, enlarged, with numerous Illustrations.

Crown 8vo., 12s. 6d. cloth.

XI.

Professor Rankine's Manual of the Steam Engine,

AND OTHER MOVERS.

With numerous Illustrations.

Crown 8vo., 12s. 6d. cloth.

XII.

Dr. Thomson's Dictionary of Chemistry,
PRACTICAL AND THEORETICAL.

With numerous Illustrations.

Post 8vo., 8s. 6d. cloth.

LONDON AND GLASGOW:

RICHARD GRIFFIN AND COMPANY.

"CHAMBERLAIN'S" ROYAL PORCELAIN WORKS,

WORCESTER.

ESTABLISHED 1751.

W. H. KERR AND CO., PROPRIETORS,

(Successors to Messrs. Flight, Barr, & Co., and Messrs. Chamberlain & Co.)

Merchants and Shippers supplied on Liberal Terms.
Manufacturers of the Royal Vitrified Stone China, for Hotel and Ship use.



Patterns and Prices sent, on application, to any part of the Kingdom.
Manufacturers and Inventors of "The Worcester Enamels," in the style of the Enamels of Limoges.

MANUFACTURERS TO HER MAJESTY AND THE ROYAL FAMILY.



Messrs. W. H. KERR and Co. beg to inform the Nobility, Gentry, &c., and Strangers visiting this country, their Works and Show-Rooms are open for inspection daily, from 9 a.m. to 6 p.m. Cards of Admission to be had on application at the Works.

Depot in Ireland—JAMES KERR & SON, 114 and 115 Capel Street, Dublin
Depot in America—W. J. KERR, China Hall, Philadelphia and New York



GUIDE
TO THE
SOUTH KENSINGTON MUSEUM.

BY AUTHORITY.

*** On entering the Museum, the Structural Collection comes first into view; on the left, in the Central Court, is the Educational Museum; beyond it, the Collection of Ornamental Art, occupying the West Corridor, the Central Hall north, the North Corridor, and the North Rooms; one of these latter being devoted to the Art Library. Ascending the staircases, the Galleries are devoted respectively to the Food and Animal Collections and to the remaining portion of the Art Museum, the Architecture, Sculpture, Engravings, &c.; at the North end are the entrances to the Sheepshanks, Vernon, and Turner Galleries of Paintings.*

CONTENTS.

	PAGE		PAGE
Origin and Objects of the Department	1	Architectural Collection	3
General Arrangement of the Central Museum at South Kensington	2	The Gallery of British Fine Art (Sheepshanks Collection)	3
ART DIVISION:—		SCIENCE DIVISION:—	
The Art Library	2	The Educational Museum	5
Museum of Ornamental Art	2	The Animal Product and Food Collections	6
British Sculpture	3	The Structural Museum	6

THE SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.

THE system by which State assistance is granted in the promotion of Primary and Secondary Education is directed by a COMMITTEE of the PRIVY COUNCIL, of which, at the present time, the Lord President of the Council, the Earl GRANVILLE, is the President, and the Right Hon. ROBERT LOWE, M.P., the Vice-President.

The Primary Division has exclusive reference to aiding the general Education of the poor, while the functions of the Secondary Division, represented by the Science and Art Department, are to aid in the diffusion of those principles of Science and Art which are calculated to advance the industrial interests of the country, especially among the artisans and mechanics of the country, while the richer classes are permitted to participate in the instruction afforded upon making such adequate payments as remunerate the teachers for teaching the poorer classes at a nominal charge.

The history of this Department is briefly as follows:—

Nineteen years ago the importance of Art-education was still publicly unrecognized in this country. For the first time, in 1838, a sufficiently strong movement was made to induce the Government to take the subject into serious consideration; and in that year a School of Design was established at Somerset House, under Mr. Poulett Thompson, afterwards Lord Sydenham, President of the Board of Trade. It had for its object the training of designers who should improve the patterns and designs for manufactures. Notwithstanding the efforts that were made by successive Councils and Committees appointed under the Board of Trade, the progress was slow; and, in the course of twelve years, not more than 21 branch schools, chiefly subsidized by the State, had been established in the provinces.

In 1851 the Great Exhibition took place, and a favourable opportunity was afforded for instituting a comparison between our manufactures and those of foreign countries. The result on the public mind was that, although English productions were fully equal to those sent over to compete with them, as regarded workmanship and material, much for the improvement of public taste was still to be accomplished.

Then followed an extension of the School of Design into, first, the Department of Practical Art, and then the present Science and Art Department, under the Committee of Privy Council on Education; self-supporting instead of subsidized schools were stimulated into being, and the education in Art of the whole people, and not of a class only, became the object of the new department. A nucleus of a permanent Museum of works of Art was formed and deposited at Marlborough House, and now forms one division of the various collections exhibited at South Kensington.

The special objects for which the Department of the Government is now organized are:—As respects SCIENCE, to encourage the study of certain practical Sciences which have a direct influence on manufactures, by aiding the salaries of certificated teachers, giving Queen's Prizes for success, and paying the teachers on successful results. As respects ART: 1. To train male and female teachers, to certify them when qualified, and to make them annual fixed payments, varying according to their acquirements. 2. To aid and assist local Committees desirous of establishing Schools of Art. 3. To hold public inspections and examinations, and to award medals and prizes to the most deserving candidates. 4. To collect together works of art, pictures, &c., in the central Museum, and books and engravings in the central Library. 5. To circulate among

the Schools of Art objects from the Museum, and books and engravings, &c., from the Library.

The new buildings at South Kensington embrace:—1. The Offices of the Department. 2. The Male and Female Training School for masters and mistresses; and the Normal Central School of Art. 3. The Museum, devoted to the purposes of Education in its various branches; the Art Library, containing books and engravings illustrative of ornamental art.

1. The Offices are open from 10 to 4 o'clock for the transaction of business connected with the Department.

2. The Training School has for its special object the education of Art-teachers, male and female, but it also aids in supplying certificated Art-masters or mistresses to teach drawing to schools in connection with the Committee of Council on Education. The course of studies embraces, besides all the ordinary branches of Art-education, instruction in various direct applications of Art-power to mechanical and manufacturing industry. It comprehends the following subjects:—Free-hand, architectural, and mechanical, drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; and modelling, moulding, and casting. These classes include architectural and other ornaments, flowers, landscape, objects of still-life, &c., the figure from the antique and the life, and the study of anatomy as applicable to Art; and some technical studies, such as enamel painting, and drawing and engraving on wood.

In order to encourage students of Provincial Schools of Art, by opening to them opportunities of pursuing their studies under the most favourable auspices, and also to secure a wide field of choice from which to select students best qualified for training as future masters, a competition for free admission takes place twice in the year, at the commencement of each session.

The students have full access to the Museum and Library, either for consultation or copying, as well as to all the public lectures of the Department. Special classes are arranged in order to qualify school-masters and schoolmistresses of parochial and other schools to teach elementary drawing as a part of general education.

The Provincial Schools of Art on a self-supporting basis at present number eighty-six, and have been established in various parts of the country. In the last published returns, the number of persons under Art-instruction in the United Kingdom amounted to 84,972, at an average expense of 8s. 5½d. a head. This result shows the success that has attended the present management; as no more than five years before, when the Department was established, the number of students taught in the Schools of Design was only 3,296, at an average expense of £3. 2s. 4d. a head. The Provincial Schools are all placed under the management of local Committees, who appoint the masters and conduct the schools; the only interference of the Department being to see that the instruction corresponds with the course sanctioned.

3. The greater part of the present buildings at South Kensington must be considered to be only provisional, until a suitable permanent structure has been provided. The offices were erected by the Board of Works, the wooden schools removed from Marlborough House, and the old brick houses formerly inhabited by Mr. Justice Cresswell and Lord Talbot adapted to school purposes. The brick gallery was erected by the Department purposely to receive Mr. Sheepshanks' gift of pictures and drawings; and recently additional brick buildings to receive the Vernon and Turner pictures; while the iron building was constructed under the direction of the Commissioners for the Exhibition of 1851, and not passed over to the Department until after it had been completed.

GENERAL ARRANGEMENT OF THE MUSEUM.

THE contents of the various buildings devoted to the purposes of a Museum may be divided as follows: 1st. *The Art Division*, comprising the Art Library and Museum of Art, with the Sculpture and Architectural Collections and the Galleries of Paintings; 2nd. *The Science Division*, comprising the Educational Museum, the Food and Animal Product Collections, and the Structural Museum, or collections of materials used in construction.

Owing to the limited space at present available for the several sections, and the temporary character of the buildings, a systematic arrangement of the Museum is not at present practicable; the following notices of the various divisions are therefore arranged, for convenience, under the two primary divisions of Art and Science, and by reference to the Table of Contents the reader can at once find the page describing any required section.

ART DIVISION.

THE LIBRARY OF ART.

THE Library is contained in one of the new north rooms, being the basement story of a portion of the Turner Gallery, and is entered through the Museum.* It consists, at present, of upwards of 7,000 volumes, and possesses a collection of engravings, drawings, and photographs, illustrative of architecture, ornament, &c. A portion of these are framed, and hung in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, whose object is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with art. In order, as far as possible, to extend its utility, books not readily to be procured in local libraries, are allowed to circulate from it to the provincial schools of art.

THE MUSEUM OF ORNAMENTAL ART.

The Nos. attached to each object refer to the descriptive notices contained in the printed Inventory of the Art Museum.

THE Museum of Ornamental Art was founded in 1852, and, by permission of the Queen, a suite of rooms in Marlborough House was appropriated to the reception of the collections. The Museum remained open to the public at Marlborough House until February 1857, when it was closed for removal to the present building. The specimens had by that time accumulated to such an extent as entirely to outgrow the space available for their display, and a great number of interesting objects were unavoidably withheld from exhibition: this was more particularly the case with the important section of casts of architectural ornament, at least three-fourths of the specimens being of necessity stowed away in the basement story of the building. While the Museum remained at Marlborough House, objects of art, belonging to private collectors, were received for exhibition to the public in addition to the permanent national collections, the Queen having been the most frequent and the largest contributor. Loans of fine works of art are also admitted in the present building, and two of the North rooms are set apart for their exhibition. (See the accompanying printed lists.)

Arrangement of the Museum.

The Art Museum occupies the central hall of the iron building (beyond the educational division), the west and north corridors, the rooms under the Sheepshanks' Picture Gallery, and the northern portion of the galleries.

The collection, now numbering upwards of 7,000 objects, has been entirely exhibited to the public since the opening of the fire-proof north rooms afforded additional space; but, in the details of its arrangement, the form and construction of the temporary buildings in which much of it is contained have interfered, in some degree, with systematic classification. A selection of specimens, forming a travelling museum, has for the last five years been in circulation in various provincial towns where schools of art are established:† this collection is now returned for rearrangement and revision, and will soon be put in circulation again.

The Art Collections contain examples of Italian, French, Flemish, English, and other mediæval and modern art, comprising specimens of carving in wood and ivory, terra-cotta work, glass painting, enamels, pottery and porcelain, glass, metal works, watches, jewellery, arms and armour, furniture, textile fabrics, &c., also examples of ancient illumination, drawings, and engravings. In the oriental division, Indian, Siamese, Chinese, and Japanese ornamental work in carving, porcelain, metal, textile fabrics, &c.

The West Corridor†

is entered through the first division of the Educational Museum. The first to the fifth of the bays into which the corridor is divided are occupied by a collection illustrative of architectural ornament, consisting of a series of several hundred plaster casts, moulded from details of ancient edifices or from fragments preserved in museums. These commence with the antique Greek and Roman styles, and models accompany them in which have been attempted restorations to scale of celebrated buildings, while photographs are hung below the models representing these structures in their present ruined condition. The models were made for Mr. Nash, the architect, and have been removed from Hampton Court by permission of the Office of Works. The cork model of the Colosseum, presented by Capt. Leyland, and others of the Greek temples in Italy and Sicily, may serve in some degree to illustrate the present aspect of those buildings. Casts of the revived classical or renaissance style of Italy, France, Flanders, &c., come next in order, occupying three other bays. And here are placed models of St. Peter's at Rome and of St. Paul's

* See terms and hours of admission at p. 7.

† During this period this collection has been temporarily exhibited for periods varying from four to six weeks in twenty-six towns, and the entire number of visitors has been upwards of 307,000.

‡ A portion of this corridor is at present closed to the public, being used as a receptacle for the larger casts removed, on account of their weight, from the gallery above it.

Cathedral, London, lately presented to the museum by Lord Ravenscroft. The glass case in the first bay contains specimens of antique fresco decoration, including a collection of pieces from the ruins of baths at Rome, lent by the Earl of Ellesmere.

On the wall screen on the right hand, opposite the casts, are original drawings and engravings, illustrative of architecture and ornament, commencing with examples from Pompeii. The glass case contains specimens of mosaic, frescoes, and carving, which aid in the illustration of the epochs of art represented by the casts; and exhibited a collection of several hundred specimens of antique glass, collected during many years among the ruins in Rome and neighbourhood; also a fine example of sixteenth-century mosaic, a colossal head of St. Peter, lately obtained from the museum of the Collegio Romano. The renaissance series are accompanied on the wall opposite to them, by elaborate coloured drawings of mural decoration, chiefly from fresco paintings of the Italian cinquecento. The greater number of these represent ceilings and wall-compartments of various churches and palaces in Italy, executed from the original designs. Coloured engravings by Raffaele Morghen, and Volpato, of the great paintings in the palace of the Vatican are hung on this wall.

The last court on the right is occupied with decorative furniture, the greater part belonging to the Soulagès Collection: the richly gilt and the beautifully inlaid coffers are of Venetian and Florentine sixteenth-century work; the copies, hung on the walls near them, of the fresco by Correggio at Parma illustrate the same period of art.

In the bay opposite are placed examples of English and other furniture of the seventeenth and eighteenth centuries; chiefly of the manufacture of the seventeenth and eighteenth centuries; chiefly of the manufacture of the seventeenth and eighteenth centuries; chiefly of the manufacture of the seventeenth and eighteenth centuries.

The wooden models of churches, proposed to have been erected in London, are lent by the Dean and Chapter of St. Paul's; and in the gallery above this corridor will also be found Sir Christopher Wren's original model for St. Paul's Cathedral, accompanied by plans, sections, and other illustrations of the present structure.

Northern Corridor.

The portion of the northern corridor leading to the Art Library is occupied by a collection illustrative of the history of wood-engraving, the greater number of the specimens being the gift of John Thomas Esq. The series of woodcuts by Hans Burgmaier, forming what is called the Triumph of the Emperor Maximilian, are arranged like a frieze in this corridor, commencing on the right: they consist of 135 sheets, each of a length of 162 feet, and are now, for the first time, placed side by side, so that they may be viewed consecutively. They form a curious and valuable illustration of the costume and customs of the commencement of the sixteenth century: the date of their execution is 1517 to 1519, and the originals from which the present copies were printed in 1796 are preserved in the Imperial Library at Vienna.

Cases containing examples of modern English and Continental manufactures are placed between the gallery staircases. These include the greater part purchased from the Exhibition of 1851, and from the Universal Exhibition of 1855. Among them are porcelain from a factory at Sèvres, Faience ware, and revivals of the Italian majolica of Florence, especially the revival of the lustred majolica ware, and objects, as are also the reproductions by Messrs. Minton and Co. of a large jardinière, or flower-stand for a conservatory, of their work should be remarked as one of the most important specimens of the art ever produced in this country. There is also a case of bronzes, jewellery, and other works in metal.

The windows of the corridor contain specimens of ancient and painted glass; among these is a large window, in three divisions, of the 15th century, said to have been originally brought from Westminster College. The remainder of the collection of painted glass is in the North Rooms, and the original specimens are accompanied by a collection of framed drawings and coloured engravings of examples of various churches, English and continental.

The wrought-iron screen from the terrace at Hampton Court is a good example of English ornamental iron-work of the 17th century; it had suffered from exposure and from unskilful painting, such as to necessitate the restoration of many of the details.

Oriental Objects.

At the upper part of the West Corridor, a division or court is appropriated to specimens of various oriental art manufactures—rich Indian tissues—Chinese and Japanese porcelain and work, decorative arms, bronzes, objects in marqueterie, damask, &c. The original specimens are accompanied by a series of drawings by Mr. Owen Jones, illustrative of oriental decoration.

Central Hall (North)

is principally occupied by large objects, chiefly carved and decorated furniture. Round the walls are hung a series of distemper of the pilasters and ceiling compartments of the Raphael in the Vatican. They form a continuation of the illustration of mural decoration, already described, in the West Corridor, to have followed in sequence with them; but the height of the wall would not allow of their being so placed. These copies are of the size of the originals, and are especially valuable because the originals are in a very dilapidated condition, and are rapidly becoming invisible. Copies were made on the spot by Italian artists. Two original drawings in bistre by Giovanni da Udine—one of which is believed to contain a sketch or first thought for one of the historic subjects, by the hand of Raphael himself—are hung near the others; and also two of the original cartoons for portions of the West Gallery under the head of "Architecture," p. 3.

pendent wreaths of fruit and flowers introduced into the loggia decorations, likewise by Giovanni da Udine. These latter bear the marks of having actually served for the transference of the design to the "intonaco," or wet plaster ground of the wall. The colossal statue of David by Michael Angelo (plaster cast) has been, owing to its size, unavoidably placed in the centre of this hall. This celebrated work was recently moulded for the first time by the Tuscan Government; and this cast (a present from the Grand Duke of Tuscany) will enable those who have not visited Italy to form a true conception of, perhaps, the most notable work in sculpture of the great Florentine artist. At the base of this cast is a small glass case, containing a collection of original models in wax and clay by the hand of Michael Angelo, being first thoughts or sketches for several of his most celebrated works: among them a small model in wax, about four inches high, is believed to be the first thought for the statue which towers above it.

The larger glass case contains illustrations of Italian sculpture in marble, terra-cotta, and metal, of the 15th, 16th, and 17th centuries.

The two stone statues of Madness seen in this court, would, but for their weight, have been placed with the British sculpture up stairs: they were originally executed by the sculptor Cibber for the entrance gate of the old Bethlehem hospital, Moorfields.

Among the objects of furniture, ecclesiastical and domestic, are several beautiful carved cabinets, in oak, ebony, walnut, and marqueterie of coloured woods, &c., of Italian, French, and Flemish origin, dating from the first half of the 16th century; coffers of mediæval date, 15th century; and finely-carved and gilded Italian linen-chests of cinque-cento work. A series of richly-decorated mirrors, of various countries and periods; and two large altar-pieces, the one in carved stone, richly painted and gilt (brought from Troyes, in Champagne, and dating in the earliest years of the 16th century); the other in carved oak, of somewhat earlier date (brought from the Cathedral of St. Bavon, at Ghent): the last two objects deserve particular attention as highly important monuments of ecclesiastical art. Another large carved and gilt "retable" of Flemish 15th century work, with compartments filled with the story of the Martyrdom of St. Margaret, and a triptych painted with subjects from the Apocalypse, dating from the first half of the same century, have recently been added to the collection. Several elaborate specimens of wrought-iron work on a large scale, window gratings, portions of screens, gates, &c. are placed against the walls.

The *North Rooms*, under the Sheepshanks' Gallery, contain a very important portion of the Art Museum. Objects that more especially surrounded the daily life of the mediæval and succeeding periods are collected in the cases here, and other illustrations of domestic art-manufacture are placed round the walls. The glass case, No. 1, contains a series of enamels, among which is remarkable a triptych of champlevé workmanship of the 13th century, and also another triptych of Limoges enamel, by Pierre Raymond, dated 1543. There are also examples of Chinese champlevé and cloisonné work. The collection of Italian enamelled earthenware (*majolica*) occupies cases Nos. 2 and 5, as well as those below the windows, and comprises examples from the earliest period up to the finished performances of the Gubbio and Urbino artists. On the left side are exhibited an unrivalled series, many of them signed and dated, of the works of Maestro Giorgio, the *majolica* artist of Gubbio, whose skill in the production of lustrated ware, especially that ornamented with the crimson or ruby lustre, of which he probably was the inventor, has made his works much valued. Venetian and Bohemian glass occupies case No. 4, and two adjoining side cases. Flemish and Dutch stone-ware and French Faience and Palissy ware, also porcelain, as well as well oriental as from the various European manufactories, occupy the remaining cases. Of Della Robbia ware there are several important specimens exhibited on the walls, especially a relief representing the "Last Supper," and an altar-piece with the "Adoration of the Kings." In the second room, cases 7, 8, and 10 are filled with works in metal, including bronzes, medals, ecclesiastical utensils, locks, firearms, and other weapons. No. 9 contains caskets in metal, ivory, and other materials, besides various specimens of carving in wood and ivory. The bamboo canes, elaborately engraved with very interesting designs of early Italian work, were obtained from the Museum of the Collegio Romano. The window cases to the left contain jewelry and other goldsmiths' work, watches, ornamental knives, spoons, and other objects of domestic use; also wrought-steel keys and locks. In similar cases, to the right, are stamped leather coffrets, examples of bookbinding, Damascenerie, &c. Round the room are hung frames containing illuminations from Italian, German, and Flemish MS.; and in the windows are some portions of ancient stained glass.

Two of the new rooms opening from these, are occupied by objects on loan, of which descriptive lists are printed from time to time; another contains some of the examples of 15th and 16th century sculpture recently acquired by the Art Museum. Among these the most valuable are a large altar-piece, sculptured in marble, of Florentine work—an elaborate and admirable specimen of the art of the period, and a cantoria or singing gallery in marble, from the church of S. Maria Novella at Florence—a beautiful work of the cinque-cento period. There is also temporarily placed here a circular piece of Della Robbia ware about 11 ft. diam., containing an escutcheon of arms surrounded by a deep and rich border of fruit and foliage: near this stands a life-size marble statue of Jason, of the period of Michael Angelo.

North Gallery.

Here are placed casts, full size, of one of the bronze gates, the Old Testament Gate, of the Baptistery at Florence, the work of Lorenzo Ghiberti, and on the walls are hung some specimens of Gobelin and other tapestry. A portion of a collection of engravings, chiefly the gift of Mr. Sheepshanks and Mr. Doo, R.A., is also exhibited here, and a part of a series of etchings presented by Mr. Sheepshanks.

SCULPTURE OF THE UNITED KINGDOM.

North-West Gallery.

THE Collection of Sculpture arranged in the North-west Gallery has been formed by a Committee of the Sculptors' Institute appointed to carry out the object for which the Committee of Council granted the use of this portion of the Museum.

It is not intended to confine this exhibition to the works of living artists, but to admit those of deceased sculptors also, in the hope that eventually it will be possible to present, in the South Kensington Museum, a historic illustration of British sculpture.

One of the first regulations which it was thought essential to establish was, that this collection is not in any way to interfere, or be brought into competition, with the existing exhibitions which are held annually, either in the metropolis or in some of the larger provincial towns. All the works in the Gallery have, therefore, been already exhibited to the public in one of the exhibitions of the United Kingdom.

The exhibition is intended to be of a continuous character, but an annual revision of the works for rearrangement and change will take place. A work once admitted into the Gallery, with the approval of the Committee, must remain on exhibition for six months at least; but no work will be allowed to remain in the Building for more than three years; so that the public will constantly find the Gallery enriched by fresh contributions, sent by the sculptors to replace the works removed.

At present the works are, with few exceptions, by living artists; but some others have been received, as the Mars and Narcissus of Bacon, and the Ariel of Westmacott.

THE ARCHITECTURAL COLLECTION.

West Gallery and West Corridor.

THE Architectural Section of the Art Division has in part been noticed while enumerating the contents of the West Corridor (*vide p. 2*). Another portion of the collection is at present shown in the West Gallery: this is chiefly Gothic, and includes the casts originally collected in Cannon Row, Westminster, by the Committee of the Architectural Museum, and removed from thence in 1857.* The casts of Romanesque and Gothic from Venice, are, with few exceptions, the property of J. Ruskin, Esq., and were collected by him as a contribution to a National Gallery of Architecture.

In this Gallery the whole range of Gothic art from those countries where it has prevailed is more or less represented by casts and specimens; to these are added original drawings, engravings, and photographs of architectural works—the latter intended to convey an impression of the whole structure, while the casts give the detail. Models of buildings have also been obtained either on gift or on loan.

The ultimate object of the Architectural section of the Museum is to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all countries and times. Its direct aim is to improve the *art workmanship* of the present time. To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and foreign, of architectural works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. Arrangements are also now being made for a classification in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now many examples in the Museum; so that this collection may be regarded as the nucleus of a National Collection of Architecture. The total number of specimens and illustrations is now upwards of 7,000.

THE GALLERY OF BRITISH FINE ART.

THE Gallery of British Art is so entitled in compliance with the desire of Mr. Sheepshanks when laying the foundation of the collection. His gift consists of 234 oil paintings, and a considerable number of sketches, drawings, and etchings, almost all the works of British artists; but it is not the donor's intention that it should be kept apart, or bear his name. It is given for the purpose, as the primary object, of being used for reference and instruction in the Schools established in connection with the Department of Science and Art: this first object being secured, it is next open to the general public, as far as may be consistent with the fulfilment of the former and principal intention.

The pictures forming the collection range over a period of about 50 years, and it is not surpassed by any other as exemplifying the chief characteristics of British Art so far as they can be displayed in works of cabinet proportions. The more imposing subjects fitted to decorate great public buildings are, of course, not represented here, though interesting first thoughts and studies for some of them are to be seen among the drawings; but in their stead are illustrations of our national poets, epi-

* This portion of the specimens exhibited continues the property of the Architectural Museum: that Institution was founded in the year 1851, and is supported by subscriptions and donations, a Committee, chiefly architects, being constituted for its management and the collecting and distributing of its funds. Subscriptions and Donations may be paid to the Treasurer, G. G. Scott, Esq.; to the Hon. Secs., and J. Clarke, Esq.; to the Sub. Sec., M. J. Lomax, Esq.; the Curator, C. B. Allen, Esq. Courses of Lectures are delivered, during the Sessions, in the Galleries of the Museum, and in the Lecture-room attached. Architects and Amateurs are solicited to aid in the delivery of Lectures, especially to workmen. Prizes for the most meritorious specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage and individualize the Artist-workmen of the day. As a means of extending the usefulness of the Institution, Honorary Local Secretaries are being appointed in the more important towns in the kingdom. A Prospectus and Report may be obtained of the attendant in the Gallery.

sodes of our domestic life, and the scenery of our native country; and not a few of these serve to exemplify the truth that genius, despite the universality of its range, derives its happiest inspirations from the home where it has been nurtured. The peculiar interest which this collection is calculated to excite is due, therefore, not alone to its appeal to that sense of the beautiful which many possess, or to that social instinct which makes us love the delineations of human life, but also to our *home* feeling—our peculiarly national characteristic. We proceed to notice the principal works, taking the names of the respective artists in alphabetical order.*

- Room 2 Nos. 8 to 16 are by Sir A. W. Calcott, and some of them exhibit skill in composition, but, perhaps, less love of nature than of art. His version of Falstaff sending his jesting message to Master Slender (exhibited in 1835) is amusing.
- 1 Nos. 17 and 18 are by Mrs. Carpenter; the first was painted in 1821, but has recently been in the hands of the artist.
- 1-2 G. Clint's pictures, Nos. 20, 21, 22, 23, are portraits in theatrical character—a branch of his art as a portrait painter to which he devoted himself: the figure of Lister as *Paul Pry* is a characteristic likeness. (Exhibited in 1831.) Clint was originally a house painter, which explains, perhaps, a certain coarseness of execution he never conquered.
- 1 Ten works by Collins, Nos. 24 to 32, are in the collection, of very different degrees of merit: that entitled *Rustic Civility* has a freshness and truth of expression which renders it attractive. The natural attitude of the boy pushing back the gate while he touches his sun-burnt hair with his hand, and the half-shy glance of the little one behind its bars, are well expressed. In No. 31, *Seaford, Coast of Sussex*, we find similar qualities of expression; the little girl's absorbed and admiring attention to the superior skill of the young boat-builder, and the half-criticising indolence of the boy stretched on the warm sand before him, while beyond, the shadows of summer clouds chase each other over the far expanse of curving shore. For the figures in this picture an interesting pencil study will be found among the drawings. (No. 10).—Between this work and the little *Interior*, No. 32, there is an interval of thirty years, the latter painted in 1814, the former in 1844: it is interesting to note the change of the painter's manner.
- 1 *The Stray Kitten* is the title of No. 29, and needs no interpretation. The artist's attention to minute truth of action is well seen here, notwithstanding inaccuracy in drawing and peculiarity of execution. The milk-pan has but just been put down, for the milk is still rising against the rim and spilling over; the suppressed eagerness and childish excitement of the whole group is very lifelike.
- 4 Constable is well represented by his large picture, No. 33, *A View of Salisbury Cathedral from the Bishop's Grounds*, a unique example in England of a symmetrical Gothic cathedral, in whose construction one plan has been followed out. The painter's peculiar handling is here effective, without degenerating into artistic pedantry; the sky especially is truthful, and the freshness of nature well rendered. It was painted in 1823, but a trivial fault was found with it by the Bishop for whom it was executed, and he declined taking it. Nos. 34 to 38 are also from his pencil. No. 35 is, in many respects, admirable; and the last, in particular, shows how fully he knew that the only school of art was that kept by Nature.
- 2 Nos. 39 to 49 are by E. W. Cooke, A.R.A., several of them worked out with the extreme accuracy and care which characterize his paintings. Nos. 41, *Brighton Sands*, and 43, *Mont St. Michel*, were so completely changed from the original effect, that it was necessary to remove the coating of mastic magilp which lay over them with an opacity not unfitly compared to "pea-soup"—this delicate operation has been effected most skilfully and successfully.
- 2 Nos. 52 to 60 are by C. W. Cope, R.A. The first expressively portrays the palpitating anxiety with which a young girl waits, while an ancient dame and the postman deliberately discuss the address of a letter in a handwriting which her heart has read faster than her eyes. "*The Hawthorn Bush*, with seats beneath the shade," &c., from Goldsmith's *Deserted Village*, is the subject of No. 54. Nos. 53 and 60, *The Young Mother and Mother and Child*, are home scenes; and among the chalk drawings may be seen the sketch of the same little living model, which the artist, like Albano, doubtless found very useful.
- 1 No. 61, *Scene from the Tummel*, and 62, *Summer's Afternoon*, are by Thos. Creswick, R.A., both exhibited in 1844.
- 1-4 Nos. 65, 66, and 67, by F. Danby, A.R.A. are not favourable examples of his style. The first was painted in 1821.
- 1 No. 68, the work of T. Duncan, A.R.A., is a touching illustration of the pathos that speaks in the words of the Ballad, "*I wish I were dead, but I'm no like to dee*," "*And why do I live to say, Wae's me?*"
- 1 No. 70, by Sir Chas. L. Eastlake, is an incident from real life, and, though a slight painting, is vividly told. 72 and 73 are by Etty.
- 1 No. 74, by W. P. Frith, R.A. is a scene from Goldsmith's "*Good-natured Man*," act iii. sc. 1, where Honeywood introduces the bailiffs to Miss Richard thus:—"Two of my very good friends, Mr. Twitch and Mr. Flanigin. Pray, gentlemen, sit without ceremony."
- 1 Nos. 81, 82, and 83, by J. C. Horsley, A.R.A., are slight incidents made interesting by a certain quaintness as well as feeling which the artist has given them. The backgrounds of 82 and 83 are from Haddon Hall, Derbyshire; the latter from the bow-window in the Steward's parlour.
- 1 Two Portraits by Jackson, 84 and 85, are good examples of his manner. The former is broadly and effectively painted, but the flesh tints have not stood.
- 1 Nos. 87 to 102 are sixteen works by Sir E. Landseer, R.A., including some of those most known by engraving, and on which his reputation as an artist must greatly rest, with a few also of his early productions, as No. 92, painted in 1822, and No. 89, in 1826. No. 97 is the work of his childhood, when he was twelve years of age. *The Old Shepherd's Chief Mourner*, No. 93, is a picture the pathos of which has rarely been exceeded in animal painting. *Suspense*, No. 99, is also an example of his power of entwining human sympathies round the actions of animals. Who would not wish to know what is passing behind that door, whose opening is watched for with a look of interest so single and suspended?
- * The Collection is contained in four rooms: the two larger 46 feet by 20 feet; the two smaller 34 feet by 20 feet; 22 feet high. Light is admitted through an aperture 10 feet wide along the roof, glazed externally with clear glass; a second glazing of ground glass being placed below. Gas is supplied by 112 burners in the larger, 84 in the smaller rooms. Apertures for the admission of fresh air, 45 square feet; escape of foul air, 40 square feet in each room. The building was erected from the designs of Captain Fowke, R.E.

The daggled plume, and the red drops that have fallen heavily, one by one like the first of a thunder shower, explain the faithful dog's dejection as he waits for tidings of his master. In the *Highland Drover's Departure*, the largest painting in the collection—the reading the many incidents brought within its compass will interest all who examine it with attention it merits; and besides the power of expression evinced, the artist's skill displayed in several of the groups may repay minute scrutiny, if the advantage of technical knowledge do not exist to draw admiration for the felicitous manner in which the painter's materials and tools have been handled.

No. 103, by Chas. Landseer, R.A., represents the passage of the life of Andrew Marvell when the Lord Treasurer Danby, known for his poverty, offered him a present of 1000*l.*, hoping to secure his interest in Charles II.'s corrupt administration. But he explained to his Lordship that his wants were sufficiently provided for, the remains of yesterday's mutton being enough for dinner to-day.

The collection contains twenty-three works by C. R. Leslie, R.A., chiefly subjects from the dramatists or from popular writers. Among the former may be instanced the scene from *The Taming of the Shrew*, No. 104, where Petruchio is wroth with the tailor. The management of the passages of colour are rich. This is a repetition of the same subject in the Petworth collection: it was painted in 1832. The principal characters from *The Merry Wives of Windsor*, 110, and the three pictures, Nos. 117, 118, of Scenes from Molière are of the same class. And though the parts very slightly painted, the artist's peculiar reading of each character is vividly brought out, and may aid others to enter into the meaning the author as intensely as he himself has done. Among the latter is *Toby and the Widow Wadman*, a picture well known through the popular engraving. There is also an expressive scene from Gil Blas, No. 119, a little circular picture, No. 120, is a portrait of *Her Royal Highness Princess Royal*, a study for that in "*The Christening*," No. 129, a portrait of *Her Majesty in the Coronation Robes*, and was esteemed a successful likeness.

The group of pictures, Nos. 130 to 162, to which we would next allude, consists of twenty-eight works by W. Mulready, R.A., painted during the last fifty years; and though varying widely, as may be expected, in subject and in value, there are many over which we would gladly pause. We must content ourselves by merely indicating a few. The *Seven Years' War*, No. 138, was originally designed for a wood-cut, and afterwards devoted for Mr. Sheepshanks into the present elaborate and interesting picture. The painter's object has been to take passages of human life as they are expected to occur; accumulating incident, indeed, but not rigidly adhering to his text. Thus the prisoners behind their bars are craving from the passer by, and let down a shoe to receive it; while through the arch is seen the contrast of a hawking party in all their untrammelled freedom. Each group evidences the skill of the artist: especially the figures carefully worked out and finished to the left, and on the opposite side, the decrepit old man affectionately tended and revered, though he can no longer regard it;—the feebleness of this last age brought into comparison with the rude strength of the muscular figure that has just drawn his chair, and now pauses to refresh himself. It was exhibited in 1839. No. 139, *The Fight Interrupted*, (painted in 1815). 140, *A Bite*—a boy affording a grudging share of his apple; 143, *Open Mouth and shut your Eyes*; 147, *The Sailing Match*; 148, *The Boy where a boy waits to have cherries shot into his mouth, while he looks on with quaint intelligence*—are all pictures that tell their stories, and, in the class to which they belong, are not easily rivalled. Examples of artistic skill some of them, especially the last (painted in 1848), are altogether remarkable. The rendering of texture, recourse to tricks of manipulation, has rarely been surpassed, especially in the soft skin of a little child, the materials of its clothing, or the hair of the mongrel dog. 145, *Choosing the Wedding Gown*, an illustration of "*The Vicar of Wakefield*," will well repay careful perusal for artists, is moreover a valuable study of colour and texture. It was painted for Mr. Sheepshanks in 1846.

No. 165, by G. S. Newton, R.A., representing *Bassanio receiving news of Antonio's losses*, is rich in colour.

Nos. 167 to 172 are by R. Rodgrave, R.A. In the first the artist has found his subject in the beautiful fairy tale of *Cinderella* and the *Slipper*, and has not failed to see that its moral is not added ponderous fringe, but woven like a thread of gold through the tissue of the story: thus it is through his picture, from the look of kindling and assured hope with which the young prince bends over the slight figure of Cinderella, whose happiness is now secure, to the mortified surprise of the ill-natured sisters. (Exhibited in 1842.) No. 168, entitled *The Girl*, has been many times repeated by the artist: this is the fourth painting of it. The principal figure wins from the gaze that sympathy which her sorrow has not found from those by whom her circumstances suffer. In *Ophelia twining her Garlands*, No. 171 (painted in 1838), carefully-expressed accessories are taken from a scene in *Penshurst*.

Nos. 174 to 176 by D. Roberts, R.A. *The Gate of Cairo*, Bab El-Mutawellee, although conventionally treated, is an effective representation of eastern architecture.

No. 177, called *The Little Roamer*—"her path 'mid flowers"—is a very attractive from the graceful beauty of the child—untouchable, even by the sunbeams that must have expanded her flowers—to thoughts away from the inaccuracy of some of its details. No. 178, familiar to most from the engraving.

Nos. 185 to 187, by G. Smith, are carefully painted, and are not without a certain homely interest.

Stanfield is represented by Nos. 188 to 190. *A View near Stanfield* (dated 1829). *A Market Boat on the Scheldt* (1826), and *Sands near Stanfield*.

Stothard's works, Nos. 197 to 206, have the appearance of much of their real age. It may be interesting to the visitor to contrast his endeavour to realize Shakespeare's characters with those of other artists in the collection. The *Ophelia* is a graceful figure: this picture was painted in 1812. His illustrations of *Tam o' Shanter* and *John Gilpin* are also well examined with interest.

J. M. W. Turner, R.A., five pictures. *Line Fishing off Yarmouth* (exhibited 1835; *Venice* (1840); *St. Michael's Mount* (1834); *Conroy's Yacht Squadron* (1828); and *Vessel in distress off Yarmouth* "Blue Lights" (1831). It is matter of regret that, owing mainly to the artist's method of painting, and his habit of retouching on the Academy, the materials of his pictures have often failed, and left an imperfect idea of their first effect. Yet the genius that was

Rm 1 among painters to interpret to his fellow men the secret language of nature is present here, whether in the "countless smile" of a southern sea, or the restless heave of the coast tide, or the tumultuous gush of the billows, where human interest and human peril are added to the excitement of the scene.

4 Thos. Webster, R.A., five pictures, Nos. 219 to 224. These happy illustrations of every-day life need little to guide the observer in reading their very obvious stories; they have a homely truth which appeals to all who peruse them. The Child astride on Grandpapa's stick and the boy coaxing for a "Fairing"—the mischievous happiness of the return, when the purchases have been made, and a penny trumpet can be effectively applied to sister's ear—the grave little face and the pointing finger of the child reading the Bible, and the sense of duty in the old matron's somewhat stern brow;—in the *Contrary Winds*, the thorough earnestness of each young Eolus, and the contrast of puss and her placid doze. Such art has at least a secret of popularity, and young eyes will gaze long and earnestly and intelligently into these vivid though homely stories of English childhood. The critic, however, may be apt to observe how much the painter has yet to learn in the handling of his tools before he attains the skill of such work as we have seen in No. 145. Several studies for *The Village Choir*, No. 222, are among the chalk sketches.

2-4 Among the works, Nos. 225 to 231, chiefly slight sketches of Sir D. Wilkie, is one, however, *The Refusal*, No. 226, a very valuable production of the artist, and in its power of expression and earnestness both characteristic and successful. It illustrates Burns' ballad of *Duncan Gray*. Wilkie made, as was his habit, careful studies for it, and laboured much upon its details. The female figures were taken from his sister and mother.

3 In addition to the Sketches, Drawings, and Etchings already alluded to as forming part of Mr. Sheepshanks' gift, the collection contains others, obtained, some by purchase, some by presentation. The whole are enumerated, and particulars given respecting them in the larger catalogue; here we have space merely to indicate a few.*

3 No. 1, a small work by Barret, is the earliest water-colour drawing in the collection, and has a sombre heaviness about it which contrasts disadvantageously with the crisp clearness of more modern draughtsmen.

No. 12, containing four small "blots" of effect, by Collins, may be instanced as showing a true feeling for and appreciation of colour.

Nos. 15 to 18 are studies by E. W. Cooke, chiefly of those sea-side scenes and objects which form materials for his pictures: two of these are developed into oil-paintings in the collection.

No. 19, one of several studies by C. W. Cope, R.A., is from life, representing a sleeping child: it is drawn in chalk, touched with vermilion, and was prepared by the artist for his picture of *The Mother and Child*, painted for the Marquis of Lansdowne.

Nos. 48 to 56, a series, mounted in one frame, of the early attempts of Landseer, will be regarded with interest, as evidencing the boyish choice of that field of art in which we have already seen the success of his subsequent efforts.

Nos. 60 to 78 are by W. Mulready, R.A. A profitable lesson in art may be derived from the perusal of these—some of them very elaborate—drawings and studies, by the same pencil whose finished works are well represented among the oil-paintings. Their chief characteristic is earnestness in attaining the most expressive or appropriate truth of whatever scene or object or action was before the artist's eye (for example, the pen-and-ink sketches of hands in No. 70); and, next to this, a singular command over his materials. The manner in which the portrait of the Rev. R. Sheepshanks is worked up in coloured chalk, and the patient hatching in of the pen-and-ink sketches, may alike illustrate our observation. The results of this labour, as we have seen them in the collection of paintings, are sufficient to stimulate others to seize any hint let fall by one who was on the path to such excellence. No. 75, *Interior*, with *Portrait of Mr. Sheepshanks*, is an apt illustration of the earnestness with which the artist wrought out his intentions. Others, as No. 92, find their realization in pictures in the collection. No. 424 is a likeness in coloured chalk of Mr. Sheepshanks, the donor of the collection. It has been quite recently finished by the artist, and added by Mr. Sheepshanks to his former gifts.

3 No. 88 is one of Turner's Yorkshire series, the scene being on the confines of that county, and the exceeding delicacy with which it is worked up, and the truth it attains, will repay the most minute and scrutinizing study. It is a lesson of labour; the consciousness of one who knew that the characters of nature were indeed legible, but not so plain that he might run who read them; who set himself to his work of portraying miles of vanishing distance on his little sheet of paper, with a sense, perhaps, of power, but with a laborious recognition of the infinitude of nature. No doubt he thought lightly of the result of all his toil; but we may be allowed to pause upon its tender lines, its transparent shadows, its gleams of light, and the boughs that wave with their delicate tracery against the glowing sky.

The chalk study for Webster's *Village Choir*, No. 92, has been already alluded to. No. 93 is an expressive sketch by Wilkie, for the picture of the *Peep of Day Boy*, in the Vernon collection.

There are also several works by Dyce, Herbert, &c.; a series of pencil sketches by J. Jackson, R.A.; a drawing by Stanfield (188); and several by Stothard. There have been lately added to the collection examples of some of the early water-colour masters, as Girtin, Sandby, Cozens, Havell, Nicholson, &c., and it is intended, as opportunity offers, to complete a series of the works of those who laid the foundation of English water-colour art.

THE ELLISON GIFT OF FIFTY WATER-COLOUR PAINTINGS.

This Collection, exhibited for the present in the Sheepshanks Gallery, was presented by Mrs. Ellison, of Sudbroke Holme, Lincolnshire, in accordance with the wishes of her late husband, for the purpose of forming a National Gallery of Water-colour Paintings.

From the Sheepshanks Gallery access is obtained to the Vernon, Turner, Jacob Bell, and other collections of British Paintings. These number 332 pictures, by 84 painters. There are also 153 water-colour drawings and sketches by Turner. They are shown in 7 rooms, erected, as were the Sheepshanks Galleries, from the designs of Captain Fowke, R.E. On three evenings in the week they are lighted by gas.

* The whole collection is not exhibited at once: other drawings will take the place of some of those at present on the walls—the frames being arranged to afford facility for such changes. A selection of them also is being circulated, together with other original drawings, among the Schools of Art in connection with the Department.

SCIENCE DIVISION.

THE EDUCATIONAL COLLECTIONS.

THE Educational Collections, occupying the central portion of the Iron Building, originated with the Society of Arts, which organized an Exhibition of Apparatus, Diagrams, and Books, in St. Martin's Hall, in 1854. Of the contributions to that Exhibition, about 3,200 volumes of books and 1,300 pamphlets, maps, &c., a few models, and some educational apparatus, were presented to the Society. The greater number came from foreign countries, and nearly one-fourth from the Board of Education of New York. These donations were subsequently offered by the Society to the Committee of Council on Education, and are now among the contents of the present Museum.

In the arrangement of the collections a system of classification has been strictly observed, with especial view to its utility for reference. The divisions are *School Buildings and Fittings*, *General Education*, *Drawing and the Fine Arts*, *Music*, *Household Economy*, *Geography and Astronomy*, *Natural History*, *Chemistry*, *Physics*, *Mechanics*, *Apparatus for Teaching the Deaf and Dumb and Idiots, &c.*, and *Physical Training*.

The specimens exhibited under each of these divisions are arranged so as to enable all persons engaged in teaching to see, collected together in one group, the most recent, the best, and the cheapest forms of apparatus and means of imparting knowledge in its several branches—with the publisher's name and address, and the prices at which they may be obtained—enabling them to compare one specimen with another, and to select that which may best suit their requirements. It has also been an object, in labelling the specimens, to do so in such a manner as will convey as large an amount of information as possible, appealing, in some measure, like diagrams in lectures, through the eye to the understanding.

Entering from the Museum of Construction, we find in the first bay on the left, a collection of models of existing school buildings, mostly contrived so as to show the interior arrangement of the rooms, desks, and fittings. Among those demanding especial attention are the Central School for Boys of the British and Foreign School Society, Borough Road; Homerton College Training Schools; First, Second, and Third Class-rooms of the Royal Naval Hospital Schools, Greenwich; the Norwich Diocesan Boys' School; and the beautiful model of Lord Granville's Schools at Shelton, Staffordshire. On the adjoining walls are numerous plans, sections, and elevations of Normal Schools of France and Germany; and in front are specimens of the desks, reading-stands, easels, and other school fittings, as used and recommended by most of the great Metropolitan Educational Societies.

Class II., General Education, commences in the next recess. The greater portion of the Library, which now numbers upwards of 10,000 volumes, is arranged here. It contains the series of works published by the English book-trade, contributions from various schools and educational writers, and sets of works selected by continental nations for their governmental schools. The collection of works, towards the purchase of which grants are made by the Committee of Council on Education to the managers of schools under government inspection, is kept separately, in order that the books may be more readily examined and compared one with another by those who may have obtained grants, and are desirous of making selections suitable to the requirements of their schools. The books may be removed from the shelves for examination or study on students' days (Wednesdays, Thursdays, and Fridays), on application to the attendants. Proceeding down the left-hand side of the Museum, still occupied by General Education, the visitor reaches a series of small glass cases containing examples of object-lessons, such as cotton, silk, and metals, showing the various processes of manufacture, sent by the Home and Colonial and British and Foreign School Societies, the Royal Military Asylum, Chelsea, and the Cotton Supply Association of Manchester. The case contributed by the latter association contains samples of cotton from all quarters of the globe, pods of the wild cotton plant (*Gossypium herbaceum*), and from the same species under cultivation, also small specimens illustrating all the various stages of manufacture from the raw cotton to the finest fabric; cotton seed, cotton oil, and cotton oil cake for feeding cattle, &c. Opposite these are the Kinder Garten, and other instructive toys, mostly contributed by Messrs. Joseph Myers and Co. The upright case containing these toys, and two others in the immediate vicinity, of a similar nature, are curious, as being constructed of the leading varieties of the ornamental woods of Australia, from designs by Professor Semper. Next in order of classification comes the apparatus for teaching persons of deficient faculties. Among the books exhibited in this Class will be found no fewer than eight different systems for teaching the blind to read. From the very few books published for the blind, it is much to be regretted that a uniform system of tangible typography is not adopted.

The visitor next reaches the collection of objects of Household Economy, consisting principally of various cheap forms of cooking apparatus, fire lamp grates, and other contrivances for warming and ventilating. In the adjoining compartment are placed the books, diagrams, and instruments of music. The village organ, by Mr. Lewis, suitable for a small church or a large schoolroom, and the school pianofortes of Hopkinson and Mr. G. Cocks are the principal instruments exhibited.

The last recess on this side, together with the end wall and the two opposite recesses, are devoted to drawing and the fine arts. In this the Department and M. Brucciani are the principal contributors, M. Brucciani exhibiting the casts and examples used in the art-schools, and the Department the drawing-copies, materials, &c., supplied at a reduced cost to public schools. There also are some copies of statues, reduced by machinery: they are, Germanicus, Diana robing, Jason, and the Wrestlers, from the originals; and one of Michael Angelo's Slaves, designed for the monument of Pope Julius II. They are from Sauvage of Paris.

In the Division of Natural History, Prof. Henslow contributes a valu-

able collection of botanical specimens, a case illustrative of the physiology of fruits (exhibited at Paris in 1855), and a set of botanical diagrams prepared for the Department of Science and Art; Prof. Temant, a collection illustrative of mineralogy and geology; Mr. Sopwith, geological models; and Mr. Waterhouse Hawkins, models of extinct animals. The elementary collection of Minerals by Professor Krantz is excellent, as are also the Diagrams of Messrs. Day, and the Geological and Natural History Diagrams of the Working Men's Educational Union.

Geography and Astronomy come next in order of arrangement, and form, perhaps, the most perfectly represented class in the Educational Museum. The large collection of maps and atlases includes specimens from France, Germany, and America, and from most of the principal publishers of our own country. In front of the maps, surrounded by globes and astronomical diagrams, stands the Astronomer Royal's full-sized model of the Transit Circle of the Greenwich Observatory, and lower down more globes and orreries by Newton and Son. On the wall at the back is a fine map, drawn by the late E. Hughes, master of the Lower School at Greenwich.

The astronomical diagrams of Messrs. Day, and those of the Working Men's Educational Union, are worthy of attention, the former for excellence of production, and the latter for clearness and cheapness. The two next recesses, with the glass cases before them, contain physical and chemical apparatus and diagrams, principally from Newton, Horne and Thornethwaite, Elliot, and Griffin. The first exhibits microscopes in the recess, and the second a large collection of apparatus for galvanic, voltaic, and frictional electricity, in the glass case.

The last division in the Educational Museum is allotted to Mechanics, including hydraulics, pneumatics, hydrostatics, &c., occupying the end wall and the glass cases. The largest exhibitors are—Professor Willis (mechanical powers, &c.), Messrs. Rigg, of Chester (mechanical models and apparatus), J. C. Buckmaster (mechanical powers), Griffin (whose specimens extend to the physical and chemical divisions), and Elliot (hydrostatics and pneumatics). There is also a large collection of French apparatus, the property of the Department. In this class, an excellent sectional model of a steam-engine, by Hughes of Greenwich, deserves notice, as well as Newton's productions; and Horne and Thornethwaite's may be mentioned as the cheapest in the collection.

THE COLLECTION OF ANIMAL PRODUCTS.

ASCENDING to the gallery by the south staircase, we enter upon the first division of the collection (Wool and its Applications). Here are to be seen the fleeces of various breeds of sheep, arranged in glass cases: under each case is a portion of the fleece, stapled to show the length and quality of the wool; wool in various stages of preparation and manufacture—such as picking, sorting, scrubbing, carding, weaving, dyeing, &c.; samples of manufactured articles—as carpets, rugs, flannels, cloth, &c. There is a curious and interesting series of samples called shoddy, a name derived from a process for converting old cloth, stockings, cuttings of flannel, list, and old woollen rags into new cloth. The making of shoddy is mostly carried on in Yorkshire, and has become a manufacture of considerable importance, both as regards home consumption and for export to foreign countries. Great quantities of old woollen rags are annually imported into this country from Germany and other foreign states, and which, after passing through the processes in the shoddy mills, are re-imported to whence they came in the form of broad cloths, beavers, petershams, &c. There is also an interesting collection of coloured flocks for paper-making. Hair, bristles, and whalebone form the next division.

Hair is made up of three parts: the outside portion, or cuticle, consisting of a series of small plates or scales lapping over each other at the extremities; the cortex, a long fibrous substance, arranged longitudinally under the cuticle; and the inner, or medullary substance, arranged in rows of minute quadrangular cells. Microscopical views of these portions, and sections of hair and wool, are shown on the walls over the glass cases.

Of human hair, of which there are many varieties exhibited, the light-coloured and most valuable comes from Germany and the Scandinavian States: the darker shades are mostly imported from France.

The application of horse-hair, camels'-hair, cow-hair, &c., to manufactures is shown in many beautiful and curious products.

Whalebone, which is the horny, laminated substance supplying the place of teeth in the whale, is almost identical, in chemical composition, with the white of an egg, consisting of albumen hardened by the admixture of a little phosphate of lime. There are several cases of specimens illustrating the commercial varieties, and the uses to which it is applied.

We next come to the division allotted to furs. Furs are mostly obtained from animals inhabiting cold climates, and are generally in the best state for commercial purposes when obtained towards the beginning of winter, being at that season longer, softer, and more beautiful in colour. Mr. Nicholay and Mr. Roberts both exhibit many fine and beautiful varieties. The number of wild animals annually destroyed for the sake of their skins is enormous; in 1855, of squirrel skins alone, upwards of two millions were imported to this country. Cats also fall victims to the beauty of their skins, as many as thirty-two thousand having been imported, principally from the Hanse Towns, during the same year. In the case of rare furs contributed by Mr. Nicholay, are some beautiful examples of the use of bird skins as a substitute for fur in the skins of the great-crested grebe (*Podiceps cristatus*), belonging to the order of divers, occurring in Norfolk, Lincolnshire, and Wales.

Adjoining the furs are arranged the collections of feathers, down, and quills. There is a great variety shown for upholstery purposes, and for personal ornament and decoration.

The next specimens of importance that present themselves to notice are the horns, tusks, and hoofs of various descriptions used for

manufacturing purposes. There are many fine specimens of ivory carving and turning exhibited by Mr. W. Lund, and good illustrations of the process of making knife-handles, combs, drinking-horns, &c.

The opposite side of the bays occupied by the collections we have last mentioned contain the examples of silk and leather; and the last bay of the museum is allotted to the animal oils and fats, chemical products, bone and waste matter, animal dyes and pigments, &c. There are also illustrations of the processes of making gelatine, soap, perfumery, and other manufactures from animal substances.

FOOD MUSEUM.

ADJOINING the Museum of Animal Products in the East Gallery, collection is now being formed to illustrate the history, varieties, and chemical composition of Food, both animal and vegetable, including beverages, fermented liquors, and narcotics. This collection owes its origin to Mr. T. Twining, Jun., who presented to the Department before the opening of the Museum in June 1857, a series of examples having reference to Domestic and Social Economy, the Food Section which was formerly exhibited in the first bay of the Gallery. The present Museum has, however, been entirely re-formed by Dr. Ly Playfair, and on his resignation the superintendence was intrusted to Dr. Lankester.

Among the various specimens already contributed, the fine examples of the more useful cereals, namely, wheat, barley, oats, and rye, presented to the Department by Messrs. Lawson and Co., must be mentioned. They occupy a series of glass cases extending across the space at present allotted to the Food Museum. Also, the fruits, spices, and condiments from Messrs. Fortnum and Mason; and the very interesting series of examples illustrating mulling and brewing, contributed by Messrs. Huggins and Co. In classifying the examples exhibited, the chemical composition of each distinct variety of food is first given, the chemical ingredients being shown in their relative proportions, the lb. taken as the unit; then follow the commercial varieties, and the substances used for purposes of adulteration; and lastly, samples of their most fitting methods of application, either in preparations themselves, or in combination with other ingredients. Tea, coffee, chocolate, potatoes, and a large number of the cereals, have already been arranged in this manner. An explanatory tabulated label is placed in each case affording a ready means of comparing the relative nutritious value of the various kinds of food.

Opposite the collection of cereals is an interesting series of Chinese drawings illustrating the history of the cultivation and preparation of tea. Underneath these are many rare varieties of teas, presented by Messrs. Dakin and Co. Among other curiosities from China mentioned are the edible birds' nests, and the great green sea slugs, which are esteemed great delicacies by the Chinese. On a table allotted to the chemistry of food are some curious examples of the dietaries of soldiers of different countries, English, French, Dutch, &c.; the relative proportion of flesh-forming and heat-giving substances being represented by gluten and carbon respectively. It will be seen that the quantity of food given to the Dutch soldier in time of peace is not sufficient to engender in him the amount of pugnacity, requisite for belligerent purposes: consequently, when in active service, the quantity of food nearly doubled, as shown in the case referred to.

THE STRUCTURAL MUSEUM.

East, or Entrance, Corridor.

THIS section of the Museum contains Materials used in the Construction of Buildings. On the right side of the corridor are placed model examples of construction; Flooring and Roofing Materials, Tiles, Bricks, &c., both English and Foreign. The fire-proof flooring, constructed on a principle adopted in France, may be noticed as remarkable for strength combined with lightness. Specimens of the use of terracotta and terra-cotta are shown here; among the latter a chimney piece by Virebent, of Toulouse, and a decorated window-frame by Bachelier, of Paris. The small group of two amorini and a dog is an imitation, in artificial stone, of an original in terra-cotta in the Museum: it is placed here as a suggestion for a drinking-fountain. Marbles from Greece, Italy, Spain, France, and Great Britain, used in construction and decoration, and specimens of Building-stone, are exhibited here; and beyond this series is placed a collection of Volcanic Specimens of Slate, Asphalt, &c., arranged higher up the corridor. On the wall, on the left hand, are shown Decorative Tiles, and various specimens of Glazed Terra-cotta, of English and Foreign manufacture; also examples of French Iron Castings, one of them being a copy of the bronze door of the Church of St. Vincent de Paul, Paris.

Fourth Edition, Post 8vo., cloth, with Illustrations, 7s.

LINEAR PERSPECTIVE.

FOR THE USE OF SCHOOLS OF ART.

BY R. BURCHETT,

Head Master of the Training Schools for Art Masters of the Science and Art Department.

Fourth Edition, Post 8vo., cloth, 5s.

PRACTICAL GEOMETRY.

BY R. BURCHETT. With 137 Diagrams.

CHAPMAN AND HALL, 49, PICCADILLY.

[Under the Direction of the Committee of Council on Education.]

SCIENCE AND ART DEPARTMENT.

SOUTH KENSINGTON MUSEUM,

Containing Works of Decorative Art,—Modern Pictures, Sculpture, and Engravings,—Architectural Illustrations,—Building Materials,—Educational Apparatus and Books,—Illustrations of Food and Animal Products.

The Museum is open free on Mondays, Tuesdays, and Saturdays. The Students' days are Wednesdays, Thursdays, and Fridays, when the public are admitted on payment of 6d. each person. The hours on Mondays, Tuesdays, and Wednesdays are from 10 a.m. till 10 p.m.; on Thursdays, Fridays, and Saturdays, from 10 a.m. till 6 p.m.

Tickets of Admission, giving the privilege of copying and consulting works, including admission to the Art Library and Educational Reading Room, are issued at 6d. each weekly; 1s. 6d. monthly; 3s. quarterly; 6s. half-yearly; 10s. yearly. Tickets are also issued to any School at 1l. yearly, which will admit all the pupils of such school on all Students' days throughout the year. To be obtained at the Museum-door, or of Messrs. Chapman and Hall, 193 Piccadilly.

The National Gallery, British School, is open every day through the Museum, and on Monday, Tuesday, and Wednesday evenings also, through the Museum.

ATTENDANCE AT THE MUSEUM.

1860.	Free Days.		Students' Days.		Totals.	Corresponding Numbers in	
	Morning.	Evening.	Morning.	Evening.		1859.	1858.
January .	26,216	24,981	5,181	1,967	58,345	42,480	32,631
February .	18,716	17,814	5,794	3,030	45,354	35,923	31,628
March .	21,234	18,610	6,161	1,946	47,951	36,405	39,374
April .	33,424	26,060	4,466	594	64,544	44,588	47,027
May .	25,767	24,527	6,997	858	58,149	44,885	49,865
June .	21,505	16,745	8,601	2,231	49,082	36,181	30,932
July .	23,704	21,920	7,394	673	53,691	30,917	37,813
August .	21,056	17,951	7,103	821	46,931	40,641	42,144
September .	24,626	21,173	5,493	659	51,951	38,251	41,784
October .						40,030	34,090
November .						33,660	30,013
December .						51,404	38,987
Total .	216,248	189,781	57,190	12,779	475,998	475,393	456,288
Monthly average in 1859 .	18,477	16,385	3,447	1,305	39,614		

Grand Total since the opening of the Museum on the 22nd June, 1857—1,675,942.

COMPARISON OF THE YEARLY NUMBER OF VISITORS.

Years.	No. of Visitors.	Remarks.
1854	104,823	{ To the Museum of Ornamental Art, only, at Marlborough House.
1855	78,427	
1856	111,768	
1857	268,291	Collections removed to South Kensington.
1858	456,288	First Calendar Year at South Kensington.
1859	475,365	

THE METROPOLITAN SCHOOLS OF ART are now open as follows:—

1. **Training School at South Kensington**, for Male and Female Students. The classes meet every day, except Saturday. Hours of study—Morning, 10 to 3; Evening, 7 to 9. Fees for classes studying the whole day, 4l. per Session. The male day class, paying the fee of 2l. per Session, meets only on alternate mornings. Classes for Schoolmasters, Schoolmistresses, and Pupil-teachers, meet on Tuesday, and Thursday evenings, and on Saturdays from 1 to 3 o'clock. Fee for each class, 5s. for the Session. Similar classes are formed at the Spitalfields, Saint Martin's, and Lambeth District Schools.

2. **District Schools of Art**, in connection with the Training School, are now established at the following places:—Spitalfields, Crispin-street; Finsbury, William-street, Wilmington-square; Saint Thomas' Charterhouse, Goswell-street; Rotherhithe, Grammar School, Deptford-road; Saint Martin's-in-the-Fields, Castle-street, Long Acre; Lambeth, Saint Mary's, Princes-road; Hampstead, Dispensary Building; Christchurch, St. George's-in-the-East, Cannon-street. Entrance Fee 2s. Fees 2s. and 3s. per month. These Schools are open every night, except Saturday, from half-past 6 to 9 in the evening. At the Spitalfields, Finsbury, and Charterhouse Schools there are Female Classes. Application for Admission, Prospectuses, or any other information, to be made at the Schools in each district, and at the Head Master's Office, South Kensington.

3. **The Female School of Art**, 43 Queen Square, Bloomsbury, W.C., removed from 37 Gower-street. Superintendent, Miss Gavin.

LIBRARY.

Open every day during the same hours as the Museum.

The Library of Works on Art is open on Monday, Tuesday, and Wednesday, from 10 a.m. to 10 p.m.; on Thursday, Friday, and Saturday, to 4, 5, or 6 p.m., according to the season. FREE admission to Students. In addition to Books on Art, the Library comprises a collection of Drawings and Prints illustrative of Architecture and Ornament. Copying and tracing are permitted under certain regulations. Entrance through the Museum.

LIST OF CATALOGUES

TO BE OBTAINED IN THE

SOUTH KENSINGTON MUSEUM.

	s.	d.
General Catalogue of all the Divisions of the Museum	5	0
Educational Catalogue, bound	1	6
Ditto ditto unbound	1	0
Soulanges ditto bound	1	6
Ditto ditto unbound	1	0
Directory for Schools of Art	1	0
Science Directory	0	6
Catalogue of Ornamental Casts	1	0
Ditto of Animal Products	0	6
Guide to the Food Collection	0	6
Catalogue of Construction Museum	0	6
Inventory of Ornamental Art	0	6
Catalogue of Sheepshanks' Collection	0	6
Inventory of ditto	0	1
Price Lists of Reproductions	0	2
Report of the Select Committee on the South Kensington Museum	0	1
Plan of Proposed Buildings: Tinted	1	6
Plain	0	3

COMMITTEE OF COUNCIL ON EDUCATION.

SCIENCE AND ART DEPARTMENT.

SCIENCE TEACHING.

Manufacturers, Publishers, &c., desiring to supply Schools and Classes for Science established under the Science Minute of the Lords of the Committee of Council on Education of the 2nd June, 1859, with Scientific Apparatus, Instruments, Examples, and Books, bearing on—1. Geometrical, Mechanical, Machine, and Architectural Drawing; 2. Physics, (Mechanical and Experimental); 3. Chemistry; 4. Geology and Mineralogy; 5. Natural History, (Zoology and Botany, Vegetable and Animal Physiology); Navigation and Nautical Astronomy, and Physical Geography, should apply for the conditions to the Secretary of the Science and Art Department, South Kensington, London, W.

By Order of the Committee of Council on Education.

21st March, 1860.

COMMITTEE OF COUNCIL ON EDUCATION.

SCIENCE AND ART DEPARTMENT.

A Science Directory, revised to August, 1860,

Containing the conditions under which the grant of aid to Science Instruction, by the Department of Science and Art, is sanctioned by the Lords of the Committee of Privy Council on Education. It may be obtained (price 6d.) on application at the Secretary's Office, South Kensington, at the Catalogue Sale Stall in the Museum, and at Messrs. Chapman and Hall's, 193, Piccadilly. This Directory will contain the syllabus of the examinations for certificates in Science, the Examination Papers of the last Examination held in November, 1859, and directions for conducting Science Schools and Classes.

A DIRECTORY,

Containing detailed regulations for establishing and conducting Schools of Art, and for obtaining the services of an Art-Master, in accordance with the general principles laid down by the Committee of Council on Education may be obtained (price 1s.) on application at South Kensington, and at Messrs. Chapman and Hall's, 193, Piccadilly.

THE CHARACTERISTICS OF STYLES. An Introduction to the Study of the History of Ornamental Art. By RALPH N. WORNUM. In royal 8vo., with very many Illustrations. Price 8s.

DYCE'S ELEMENTARY OUTLINES OF ORNAMENT. 50 Selected Plates, small folio, sewed. Price 5s.

TEXT TO DYCE'S DRAWING-BOOK. Fcap. 8vo. Price 6d.

REDGRAVE'S MANUAL AND CATECHISM ON COLOUR. Second Edition. 24mo., sewed. Price 9d.

REDGRAVE ON THE NECESSITY OF PRINCIPLES IN TEACHING DESIGN. Fcap., sewed. Price 6d.

A DIAGRAM TO ILLUSTRATE THE HARMONIOUS RELATIONS OF COLOUR. Small folio. Price 9s.

LINDLEY'S SYMMETRY OF VEGETATION. 8vo., sewed. Price 1s.

DIRECTIONS FOR INTRODUCING ELEMENTARY DRAWING IN SCHOOLS AND AMONG WORKMEN. Published at the request of the Society of Arts. Small 4to., cloth. Price 4s. 6d.

ILLUSTRATIONS TO BE EMPLOYED IN THE PRACTICAL LESSONS ON BOTANY. Adapted to all classes. Prepared for the South Kensington Museum. By the Rev. PROFESSOR HENSLOW. With Illustrations. Post 8vo. Price 6d.

CHAPMAN AND HALL, 193, PICCADILLY.

CAB FARES.

Fares for Hackney Carriages and Distances within a Circle of Four Miles Radius from Charing Cross, measured by authority of the Commissioners of Police.

South Kensington (Bell and Horns) Standing,
TO OR FROM

Miles	Yards.		s. d.	Miles	Yards.		s. d.
3	1440	Aldersgate Street—Barbican	2 0	2	600	Hammersmith Gate	1 6
3	50	Alpha Road, Alpha Place, St. John's Wood	2 0	2	1300	Hammersmith—Cornwall Road	1 6
2	340	Baker Street, Portman Square—King St.	1 6	5	1000	Hampstead—High Street, Heath Street	3 0
2	870	Baker Street (Upper), New Road	1 6	2	200	Hanover Square (N. W. corner)	1 6
4	160	Bank of England	2 6	2	1680	Hanover Terrace, Regent's Park	1 6
4	110	Bankruptcy Court, Basinghall Street	2 6	2	1040	Harley Street—Weymouth Street	1 6
1	500	Battersea Bridge—Beaufort Street	1 0	2	1340	Hereford Square, Old Brompton (N. W. corner)	0 6
1	1440	Battersea—The Old Church (over Battersea Bridge)	1 0	5	1600	Highgate Hill—Archway Tavern	3 0
2	1260	Bedford Square (N. W. corner)	1 6	3	530	Holborn Hill—Hilton Garden	2 0
1	1460	Belgrave Square (N. W. corner)	0 6				
1	1240	Berkeley Square (N. W. corner)	1 0				
5	1670	Bethnal Green—The Church	3 0				
4	840	Bishopsgate Street—Houndsditch	2 6				
3	890	Blackfriars Bridge—Chatham Place	2 0				
3	540	Blackfriars Road—Charlotte Street (over Westminster Bridge)	2 0				
2	1460	Bloomsbury Square (N. W. corner)	1 6				
2	200	Bond Street—Oxford Street	1 6				
1	1000	Bond Street—Piccadilly	1 0				
4	310	Bricklayers' Arms, Old Kent Road (over Westminster Bridge)	2 6				
2	1280	British Museum	1 6				
4	920	Brixton—The Church (over Vauxhall Bridge)	2 6				
5	700	Brixton Rise—The Telegraph (over Vauxhall Bridge)	3 0				
2	790	Broad Street, High Street, St. Giles's	1 6				
2	380	Brompton Square (N. W. corner)	0 6				
2	500	Bryanston Square (N. W. corner)	1 6				
1	1080	Buckingham Gate, St. James's Park	1 0				
2	1190	Cadogan Place—Pont Street	0 6				
4	110	Camberwell Gate (over Vauxhall Bridge)	2 6				
4	170	Camberwell Green (over Vauxhall Bridge)	2 6				
2	800	Cambridge Square, Hyde Park (N. W. corner)	1 6				
3	1720	Camden Town—Mother Red Cap	2 0				
2	560	Cavendish Square (N. W. corner)	1 6				
3	50	Chancery Lane—Holborn	2 0				
2	400	Charing Cross—The Statue	1 6				
1	1700	Chelsea Hospital	0 6				
1	190	Chester Square, Pimlico (N. W. corner)	1 0				
3	1020	Christ's Hospital, Newgate Street	2 0				
		CHURCHES:—					
2	1520	St. Clement Danes, Strand	1 6				
3	1440	St. George's, Borough (over Westminster Bridge)	2 0				
1	1640	St. George's, Hanover Square	1 0				
2	1250	St. Mary-le-bone, New Road	1 6				
2	1330	St. Mary's, Paddington Green	1 6				
3	830	St. Paul's Cathedral (West Gate)	2 0				
4	560	Clapham Common—The Plough (over Battersea Bridge)	2 6				
3	1290	Clarendon Square, Somers Town (N. W. corner)	2 0				
3	1150	Clerkenwell Green	2 0				
4	610	Coal Exchange	2 6				
6	1000	Commercial Docks—Plough Bridge (over Westminster Bridge)	3 6				
6	860	Commercial Road East—Margaret Street	3 6				
4	810	Corn Exchange	2 6				
2	820	Covent Garden, Great Russell Street	1 6				
3	780	Cumberland Terrace, Regent's Park	2 0				
4	730	Custom House	2 6				
2	1050	Dorset Square, New Road (N. W. corner)	1 6				
2	780	Downing Street	1 6				
5	1270	Dulwich, Halfmoon Lane, Red Post Lane (over Vauxhall Bridge)	3 0				
2	1720	Eaton Square, Pimlico (N. W. corner)	0 6				
1	710	Eccleston Square, Pimlico (N. W. corner)	1 0				
3	880	Elephant and Castle, Newington (over Westminster Bridge)	2 0				
3	600	Euston Square, New Road (N. W. corner)	2 0				
		EXHIBITIONS:—					
3	60	Colosseum, Regent's Park	2 0				
3	30	Cyclorama, Albany Street	2 0				
1	1030	Egyptian Hall, Piccadilly	1 0				
1	1580	Gallery of Illustration, 14, Regent Street	1 0				
2	450	Madame Tussaud's, 53, Baker Street	1 6				
2	150	Panopticon, Leicester Square	1 6				
2	520	Polytechnic Institution, 309, Regent Street	1 6				
3	1000	Eyre Arms, St. John's Wood	2 0				
4	600	Finbury Square (N. W. corner)	2 6				
2	1560	Fitzroy Square, New Road (N. W. corner)	1 6				
3	120	Fleet Street—Fetter Lane	2 0				
1	800	Fulham Road—Stamford Bridge	1 0				
2	1050	Gloucester Square (N. W. corner)	1 6				
1	1690	Golden Square, Regent Street (N. W. corner)	1 0				
3	130	Gray's Inn Gate, Holborn	2 0				
6	150	Greenwich, Road to—Kender Street (over Westminster Bridge)	3 6				
1	200	Grosvenor Place—Chapel Street	1 0				
1	1270	Grosvenor Square (N. W. corner)	1 0				
1	1090	Grosvenor Street (Upper)—Park Street	1 0				
4	50	Guildhall, City	2 6				
6	990	Hackney—Well Street, Mare Street	3 6				

RAILWAYS:—

		<i>Eastern Counties—</i>
		Station—Shoreditch, High Street
		„ Mile End, Cambridge Road
		„ Great Northern—King's Cross
		<i>Great Western—</i>
		Station (Departure)—Paddington
		<i>London and Blackwall—</i>
		Station—Benchurch Street, City
		„ Shadwell, Church Road
		<i>London, Brighton, & South Coast—</i>
		Station—London Bridge (over Westminster Bridge)
		<i>London and North-Western—</i>
		Station—Drummond St., Euston Sq.
		<i>London and South-Western—</i>
		Station—Waterloo Road (over Westminster Bridge)
		„ Nine Elms (over Vauxhall Bridge)
		„ Vauxhall (over Vauxhall Bridge)
		<i>North London—</i>
		Station—Broadway, Camden Town
		„ Caledonian Road
		„ Islington and Highbury
		„ Kingsland
		<i>South-Eastern—</i>
		Station—London Bridge (over Westminster Bridge)
		„ Bricklayers' Arms (over Westminster Bridge)
		<i>Red Lion Square (N. W. corner)</i>
		<i>Regent Square, Gray's Inn Road (N. W. corner)</i>
		<i>Regent Street—Langham Place</i>
		<i>Regent Street—Piccadilly</i>
		<i>Russell Square (N. W. corner)</i>
		<i>St. James's Square, Thames Bank</i>
		<i>St. James's Square (N. W. corner)</i>
		<i>St. James's Street—King Street</i>
		<i>St. Katherine's Docks</i>
		<i>St. Pancras Churchyard, King's Road</i>
		<i>St. Paul's Churchyard—Paul's Chain</i>
		<i>Sloane Square—Sloane Street</i>
		<i>Sloane Street—Pont Street</i>
		<i>Smithfield (West)—Long Lane</i>
		<i>Soho Square (N. W. corner)</i>
		<i>Southwark Bridge—Queen Street Tunnel</i>
		<i>Spitalfields—The Church</i>
		<i>Steyage Green—King John's Palace</i>
		<i>Stoke Newington Road—Wellington Rd</i>
		<i>Strand—Wellington Street</i>
		<i>Surrey Gardens (Royal), (over Vauxhall Bridge)</i>
		<i>Tavistock Square, St. Pancras (N. W. corner)</i>
		<i>Temple Bar</i>
		THEATRES:—
		<i>Adelphi</i>
		<i>Astley's (over Westminster Bridge)</i>
		<i>City of London, Norton Folgate</i>
		<i>Covent Garden Italian Opera, Bow St.</i>
		<i>Drury Lane</i>
		<i>Haymarket</i>
		<i>Italian Opera, Haymarket</i>
		<i>Lycium, Wellington Street, Strand</i>
		<i>Mary-le-Bone, Church St. Paddington</i>
		<i>Olympic, Wynd Street</i>
		<i>Pavilion, Whitechapel Road</i>
		<i>Princess's, Oxford Street</i>
		<i>Queen's, Tottenham Court Road</i>
		<i>Sadler's Wells, Islington</i>
		<i>St. James's, King Street</i>
		<i>Standard, Shoreditch</i>
		<i>Strand</i>
		<i>Surrey, Blackfriars Road (over Westminster Bridge)</i>
		<i>Victoria, New Cut, Lambeth (over Westminster Bridge)</i>
		<i>Thurloe Square, Brompton (N. W. corner)</i>
		<i>Torrington Square, Bloomsbury (N. W. corner)</i>
		<i>Tottenham Court Road—Francis Street</i>
		<i>Tower of London</i>
		<i>Trafalgar Square, Brompton (N. W. corner)</i>
		<i>Vauxhall Road—Goldhawk Road</i>
		<i>Vauxhall Bridge—Bridge Road</i>
		<i>Vauxhall Gardens (over Vauxhall Bridge)</i>
		<i>Walham Green—The Church</i>
		<i>Warwick Square, Pimlico (N. W. corner)</i>
		<i>Waterloo Bridge—Lancaster Place</i>
		<i>Walbourne Terrace—James Street</i>
		<i>West London Cemetery, Brompton</i>
		<i>Westminster Bridge—Bridge Street</i>
		<i>Westminster (Houses of Parliament)</i>
		<i>Whitehall—Horse Guards</i>
		<i>Wimpole Street—St. Marylebone Street</i>
		<i>York and Albany, Regent's Park</i>
		<i>Zoological Gardens, Regent's Park</i>

HOSPITALS:—

		<i>Bethlehem, St. George's Fields (over Westminster Bridge)</i>
		<i>Charing Cross, Agar Street, Strand</i>
		<i>Consumption, Brompton</i>
		<i>German, Dalston</i>
		<i>Guys, High Street, Borough (over Westminster Bridge)</i>
		<i>King's College, 7, Portugal Street</i>
		<i>Lock, Harrow Road</i>
		<i>London, Whitechapel Road</i>
		<i>London Fever, Liverpool Road, Islington</i>
		<i>Lying-in, Endell Street, Long Acre</i>
		<i>Lying-in, General, York Road (over Westminster Bridge)</i>
		<i>Lying-in, London, Old Street</i>
		<i>Lying-in, Queen's, New Road</i>
		<i>Middlesex, Charles Street</i>
		<i>Royal Free, Gray's Inn Road</i>
		<i>St. Bartholomew's, Smithfield</i>
		<i>St. Luke's, Old Street</i>
		<i>St. Mary's, Cambridge Place, Paddington</i>
		<i>St. Thomas's, High Street, Borough (over Westminster Bridge)</i>
		<i>University, Gower Street</i>
		<i>Westminster, Broad Sanctuary</i>
		<i>Hyde Park Corner—The Lamp Post</i>
		<i>Hyde Park Gardens</i>
		<i>Hyde Park Square (N. W. corner)</i>
		<i>Islington—The Angel</i>
		<i>Kennington Gate (over Vauxhall Bridge)</i>
		<i>Kensington—The Church</i>
		<i>Kensington Crescent</i>
		<i>Kilburn Gate</i>
		<i>King's Cross</i>
		<i>King's Road—Man in the Moon</i>
		<i>Knightsbridge—Sloane Street</i>
		<i>Lambeth Marsh—Bridge Road (over Westminster Bridge)</i>
		<i>Leadenhall Street—East India House</i>
		<i>Leicester Square (N. W. corner)</i>
		<i>Lincoln's Inn—Serle Street</i>
		<i>Lombard Street—Birchin Lane</i>
		<i>London Bridge—Adelaide Place</i>
		<i>London Docks</i>
		<i>Long Acre—St. Martin's Lane</i>
		<i>Lord's Cricket Ground</i>
		<i>Lowndes Square (N. W. corner)</i>
		<i>Ludgate Hill—Farringdon Street</i>
		<i>Maida Hill—Aberdeen Place</i>
		<i>Manchester Square (N. W. corner)</i>
		<i>Mansion House, City</i>
		<i>Mile End Gate</i>
		<i>Mile End Road—Jews' Cemetery</i>
		<i>Mint, Tower Hill</i>
		<i>Montague Square (N. W. corner)</i>
		<i>New Road—Lisson Grove</i>
		<i>New Road—Portland Road</i>
		<i>New Road—Tottenham Court Road</i>
		NEWSPAPER OFFICES:—
		<i>Advertiser, Morning, 127, Fleet Street</i>
		<i>Chronicle, Morning, 332, Strand</i>
		<i>Daily News, Bouverie St., Fleet St.</i>
		<i>Herald, Morning, Catherine Street</i>
		<i>Post, Morning, Wellington St., Strand</i>
		<i>Times, Printing House Sq., Blackfriars</i>
		<i>Notting Hill Square (N. W. corner)</i>
		<i>Obelisk, St. George's Fields (over Westminster Bridge)</i>
		<i>Old Bailey—Central Criminal Court</i>
		<i>Old Broad Street—Winchester Street</i>
		<i>Onslow Square, Brompton (N. W. corner)</i>
		<i>Oxford Street—Edgeware Road</i>
		<i>Oxford Street—Regent Circus</i>
		<i>Oxford Street—Tottenham Court Road</i>
		<i>Oxford Square, Hyde Park (N. W. corner)</i>
		<i>Pall Mall—George Street</i>
		<i>Park Lane—Mount Street</i>
		<i>Park Square, Regent's Park (N. W. corner)</i>
		<i>Parson's Green—Munster House</i>
		<i>Peckham—Vestry Hall (over Vauxhall Bridge)</i>
		<i>Peckham Rye Road—East Dulwich (over Vauxhall Bridge)</i>
		<i>Piccadilly—Half Moon Street</i>
		<i>Piccadilly—Haymarket</i>
		<i>Portland Place—Duchess Street</i>
		<i>Portman Square (N. W. corner)</i>
		<i>Post Office, St. Martin's-le-Grand</i>
		<i>Queen Square, Bloomsbury (N. W. corner)</i>
		<i>Queen Square, Westminster (N. W. corner)</i>

METROPOLITAN POLICE OFFICE, January 1, 1857.
[South Kensington—BELL AND HORNS.]

ONE MILE IS 1760 YARDS.

RICHARD MAYNE,
Commissioner of Police of the Metropolis

OMNIBUSES pass close to the Museum, to and from the Bank (by Charing Cross) and Putney every 10 minutes:—Fares, 6d. and 3d. Also to and from Islington every 20 minutes:—Fares, 6d. and 3d.

MESSRS. ROWNEY

Have great confidence in calling the public attention to their

WATER COLOURS,

the brilliancy and permanency of which are not to be surpassed by those of any other Colourmen. They are used and recommended by most of the principal Artists of the day, and are now made in the following forms:—

In WHOLE, HALF, and QUARTER CAKES.
In MOIST WHOLE and HALF PANS.
In COMPRESSIBLE TUBES.

PENNY DRAWING PENCILS.

H, Hard, in Plain Cedar, Polished.
HB, Middle, Coloured Red.
B, Soft, Coloured Black.

Each Pencil is stamped in Silver thus:
"GEORGE ROWNEY & COMPANY."

THEIR NEW SKETCHING EASEL

will be found to combine great utility with extreme portability. Deal, in case, 10s.; Mahogany, ditto, 12s.; ditto, French Polished, 16s.

Messrs. R. and Co. manufacture the following Articles for the use of Students and Drawing Classes:—

BLACK CANVASES strained on Frames. White Chalk for Drawing on ditto.

BOXES of DRAWING MATERIALS, containing every requisite for Chalk Drawing, price 2s. 9d.

Academy Black Chalks of Three Degrees, 6d. per dozen.

Do. Black, White, and Red ditto, in Boxes, containing one dozen, 6d. each.

SKETCH BOOKS and PORTFOLIOS.

They have also a large Assortment of Drawing and Cartridge Papers, direct from the mills; Mathematical Instruments of every description, comprising among others the cheap set sanctioned by the Board of Trade, price 3s.; and every requisite for Drawing and Painting.

GEORGE ROWNEY and Co.'s

IMPROVED DRAWING PENCILS.

Neatly got up in Polished Cedar, in order to prevent the Lead Dust adhering to the Pencil and soiling the Fingers.

Messrs. R. and Co. have every confidence in recommending their Pencils to the notice of Artists, Amateurs, and Students, their moderate prices and superior quality being sufficient to insure them a decided preference with the public in general.

Their good quality is sufficiently attested by their greatly increased demand, and also by the flattering testimonials which they have received from the most eminent Artists and Professors of Drawing:—

The following degrees are 2d. each:—

H, Hard for Sketching.	HB, Hard and Black.
HH, Harder for Outlines.	B, Black for Shading.
HHH, Very Hard for Architects.	BB, Softer and very Black.
HHHH, Extra Hard for Engineers.	F, Firm for ordinary Drawing.

Extra Thick Lead, most carefully prepared, 4d. each:—

EH, Extra Hard and Black.
DEHB, Do. do. Extra Thick Lead.
BBB, Softer and very Black Double Thick Lead.
FF, Very Firm and Double Thick Lead.
BBBBBB, Very Broad and Black Lead, 1s. each.

GEORGE ROWNEY and Co., Manufacturing Artists' Colourmen, 51 and 52, Rathbone Place, and Wholesale only at 10 and 11, Percy Street, Bedford Square, London.

MR. J. TENNANT, GEOLOGIST,

149, STRAND, LONDON (W.C.).

Gives Practical Instruction in Mineralogy and Geology, and can supply every requisite to persons anxious to become acquainted with these interesting Branches of Science, viz., a large Assortment of Minerals, Rocks, Fossils, and Recent Shells; also Elementary Collections of each at 2s., 5s., 10s., 20s., 50s., 100 guineas each. All the recent Publications relating to Geology, Mineralogy, Conchology, and Chemistry; Geological Maps; Hammers, Acid Bottles, Blow-pipes, Models of Crystals; Microscopic Objects; Sopwith's and Hawkins' Geological Models, Diagrams, &c.

MILLER'S WATER COLOURS,

IN CAKES OR TUBES.

MILLER'S GLASS MEDIUM,

For giving brilliancy and depth to Water-Colour Painting; also much used in Colouring Photographs. In bottles, 2s. 6d. each.

No. 1. For first colouring and broad washes.
No. 2. For second colouring and finishing.

MILLER'S GLASS COLOURS,

Prepared for Painting the Dissolving Views. The same Colours are also applicable for Painting the Slide Glasses of Magic Lanterns, and Devices or Ornaments on Ground Glass. In tubes, 1s. each.

MILLER and Co., Manufacturers of Water and Oil Colours, No. 56, Long Acre, London.

BROOKMAN and LANGDON'S REAL CUMBERLAND LEAD PENCILS, celebrated for upwards of a century, are patronized by all the Government Offices, as also by all Artists and Amateurs of first-rate excellence. They had a Prize Medal awarded them at the Paris Exposition, and honourable mention made of their manufacturer both at the Hyde Park and New York Exhibitions, which renders any comments superfluous as to the purity and goodness of their Lead.

Manufactory, 23, Great Russell Street, Bloomsbury, London.

WINSOR AND NEWTON'S

CAKE AND MOIST WATER COLOURS.

CUMBERLAND LEAD PENCILS.—POLISHED PENCILS.

FINEST WATER AND OIL COLOUR BRUSHES.

BEST DRAWING PAPERS OF EVERY DESCRIPTION.

PREPARED OIL COLOURS.—PREPARED CANVAS.

Boxes fitted complete with every requisite for Oil and Water Colour Painting.

HANDBOOKS ON ART.

Manual of Illumination.—Marine Painting in Water- Colours.—Sketching from Nature.—Landscape Painting in Water- Colours.—Miniature Painting.—Elements of Perspective.—Portrait Painting in Water- Colours.— Water-Colour Sketching.—Drawing in Crayons.—Artistic Anatomy of the Human Figure.—Figure Drawing.—Transparency Painting on Linen.—Ditto on Glass.— Landscape Painting in Oil Colours.—Portrait Painting in Oil Colours.—Principles of Form in Art.—Principles of Colouring in Painting.—Drawing Models and their Uses.—Picture Cleaning and Restoring.

GRIFFIN ANTIQUARIAN.

A new and choice hand-made Drawing Paper, manufactured of Pure Linen Rags, free from all Chemical Bleach, of moderate and uniform Grain, carefully sized and admirably adapted for taking colour. Firm, strong, and tough. In every respect the finest Drawing Paper yet made. To be had in large sheets of 52 inches by 30 inches, or ready made up into Solid Sketch Books of various sizes.

Manufactured specially for WINSOR and NEWTON at the celebrated "Whatman" Mill.

J. D. HARDING'S WORKS ON ART.

Lessons on Trees.—Elementary Art.—Lessons on Art.— Guide and Companion to Ditto.—Early Drawing Book.

WINSOR AND NEWTON,

Manufacturing Artists' Colourmen and Drawing Paper Stationers, by Appointment to Her Majesty and H.R.H. the Prince Consort, 38, RATHBONE PLACE, LONDON.

MICROSCOPES AND TELESCOPES.

NEWTON'S STUDENTS' ACHROMATIC MICROSCOPE, in Case, with Two Sets of Achromatic Condenser on Stand, magnifies 65,000 times, 4l. 4s. COMPOUND MICROSCOPE, with Seven Powers, magnifies 20,000 times, 2l. 15s., ditto, 10s. 6d., 16s., and 18s. 6d. each. ACHROMATIC TELESCOPES, 10s. to 2l. Ditto for India, Deer-stalking, &c., of very great power, to show Jupiter's Moons, in Black Leather Slings-cases, 3l. 3s. each.

MAGIC-LANTERNS AND DISSOLVING VIEWS.

NEWTON'S IMPROVED PHANTASMAGORIA-LANTERNS, with Lenses 34 inches diameter, to show a picture 9 feet in diameter, suitable for Schools and Lectures, 3l. 3s. DISSOLVING VIEW Apparatus, consisting of a pair of 34-inch Lanterns, 8l. 8s. MAGIC-LANTERNS, with 12 Slides, from 7s. 6d. each. A most extensive assortment of Sliders, Views, Buildings, Natural History, Astronomical, Missionary, and other Subjects, painted on the premises by competent artists, under the immediate superintendence of Messrs. NEWTON.

GLOBES AND ORRERIES, &c.

NEWTON'S IMPROVED GLOBES, with all the recent discoveries. Messrs. NEWTON beg to state that the greatest care has been taken to keep up the character which these Globes have attained for accurate and copious information during the last hundred years. The prices have now been considerably reduced. A Pair of 12-inch School Globes, with Horizons and Meridians complete, 3l. 3s.

Illustrated Price-List for Three Stamps.

NEWTON & Co., Working Opticians and Globe Makers to the Queen, 3, Fleet Street, Temple Bar, London.

ELLIOTT BROTHERS,

Opticians to the Ordnance, Admiralty, and East India Company, and successors to Messrs. WATKINS and HILL, have just published,

AN ILLUSTRATED GENERAL CATALOGUE OF PHILOSOPHICAL INSTRUMENTS, 1s.

A POPULAR SKETCH OF EXPERIMENTAL CHEMISTRY, 1s. 6d.

A POPULAR SKETCH OF ELECTRO-MAGNETISM, 1s. 6d.

30, Strand, from 56, Strand, and 5, Charing Cross, London.

In folio, price 12s.

A COMPARATIVE VIEW OF THE HUMAN AND ANIMAL FRAME. With Ten large Tinted Lithographs. By WATERHOUSE HAWKINS, F.L.S., F.G.S.

CHAPMAN and HALL, 193, PICCADILLY.

REEVES AND SONS'

WATER COLOURS,

IN CAKES AND OCTAGON-SHAPED CAKES.

REEVES' Moist Water Colours, in Tubes and Pans.

REEVES' Illuminating Colours, and every material for this art.

REEVES' Photographic Absorbent Powder Colours.

REEVES' Oil Colours, in Tubes, and Brushes for Oil Colours.

REEVES' Cumberland Lead Drawing Pencils, in every degree of shade.

REEVES' Polished and Gilt Drawing Pencils, fine quality.

REEVES' Mathematical Drawing Instruments, and Rules of every kind.

Drawing Papers, Tracing Papers, and Tracing Cloth, Bristol Boards, Crayon Papers, London Boards, Camel Hair and Sable Hair Brushes, for Water Colours, Coloured Crayons, and every requisite for Drawing and Painting, of the First Quality and Lowest Prices.

113, CHEAPSIDE, LONDON, E.C.

REEVES AND SONS'

ONE SHILLING BOX OF WATER COLOURS,

AND

ONE SHILLING CASE OF DRAWING PENCILS.

113, CHEAPSIDE, LONDON, E.C.

Second Edition. Crown 8vo., 16s.

COSTUME IN ENGLAND. By F. W. FAIRHOLT. A New Edition, with great Additions, and upwards of 700 Woodcuts by the Author. [Now Ready.]

"Time and the author's industry have made this book as good as new. The fourteen years which have elapsed since its first edition was printed have raised for it a new generation of readers, and its old admirers will find that it has half outgrown their recollections, so much has it been enlarged and improved. It is now a handsome volume of more than six hundred pages, with as many illustrations; and these are no fancy sketches, but every one authentic. They have evidently been got together with no small care and research, and from very various sources, none of which are secondary; for Mr. Fairholt does not follow the common practice of modern compilers who copy one from the other, each repeating the errors of his predecessors, and probably adding some of his own. For all his illustrations he has relied solely on ancient delineations and ancient authorities. The body of the work presents a continuous account of the changes of dress in England during ten successive periods, into which the history naturally divides itself; and in each period the costume and accoutrements of the several classes—royal, noble, middle and common, clerical and military—are separately described. Details which could not be conveniently treated in the body of the work are explained in a glossary, which occupies nearly half the volume, and consists, for the most part, of illustrated historical essays on various minor articles of costume. The whole arrangement strikes us as being very happily contrived to facilitate reference, and to enable the author to compress the most matter into his page with the least overcrowding. The work is clearly and succinctly written, and altogether is entitled to hold a permanent place in our literature among the best popular exponents of archaeological knowledge. The student of English history who foregoes its aid is much to be pitied; and it ought to be in the possession of every man who owns a copy of Shakespeare. To him it is as indispensable as Dr. Smith's classical dictionaries are to the student of Greek and Roman literature."—Spectator, Oct. 20th, 1860.

CHAPMAN and HALL, 193, PICCADILLY.

CHAPMAN and HALL'S

Standard Edition of Popular Authors.

Crown 8vo., cloth, 5s. each.

W. M. THACKERAY'S IRISH SKETCH-BOOK. Fourth Edition. With illustrations by the Author.

ALBERT SMITH'S WILD OATS AND DEAD LEAVES.

ANTHONY TROLLOPE'S THE BERTRAMS. Third Edition.

ANTHONY TROLLOPE'S DOCTOR THORNE. Fourth Edition.

ANTHONY TROLLOPE'S THE KELLYS AND THE O'KELLYS. Third Edition.

W. H. WILLS'S OLD LEAVES GATHERED from "Household Words."

ROBERT HOUDIN'S MEMOIRS. Written by HIMSELF. Second Edition.

MRS. GASKELL'S NORTH AND SOUTH. Fourth Edition.

G. A. SALA'S GASLIGHT AND DAY-LIGHT, with some London Scenes they Shine upon. Second Edition.

CHAPMAN and HALL, 193, PICCADILLY.

To be the most Magnificent Gift-Book ever produced.

PARADISE AND THE PERI. By THOMAS MOORE. The size of the Work is Quarto, and it contains fifty-four pages of the richest and most splendid illuminations ever published. The Ornamental Illuminations by OWEN JONES, and the Illuminated Illustrations by HENRY WARREN. Each of the Fifty-four Borders in tone and ornament is suggestive of the sentiment pervading the portion of the Poem which it surrounds; the Illustrations, treated on Golden backgrounds, consist of Twenty-five beautiful Figure Subjects. This Work possesses all the higher qualities of Oriental gorgeousness in colour and design; it exhibits, both in beauty and economy, the fullest powers of the Chromo-lithographic process; and, whilst it commands the first position as a Work of luxury and decoration, it is eminently and practically serviceable and suggestive to those of the Nobility, the Families of the Clergy and others, practising the now popular and valuable Art of Illuminating, each one of the Fifty-four pages presenting a fund of fresh and tasteful illumination. The Binding of the Work designed by OWEN JONES. The Price, bound extra elegantly, 2l. 2s.; or, in calf, 2l. 12s. 6d.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE ART OF ILLUMINATING, as practised in Europe from the Earliest Times. Illustrated by Borders, Initial Letters, and Alphabets, selected from the British Museum, South Kensington Museum, and other valuable Collections. By W. R. TYMMS. With an Essay on the Art, and Instructions as to its Practice in the Present Day, by M. DIGBY WYATT, Architect. Irrespective of the actual and suggestive value of the Work, it forms a very elegant volume, rich and beautiful upon every page. The Work consists of One Hundred Quarto Plates, in Colours and Gold, on vellum paper. Price, bound extra elegantly, 3l. 10s.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

A DESCRIPTION OF THE HUMAN BODY: its Structure and Functions. Illustrated by Physiological Diagrams, designed for the use of Teachers in Schools and Young Men destined for the Medical Profession, and for Popular Instruction generally. By JOHN MARSHALL, F.R.S., F.R.C.S., Surgeon to the University College Hospital, London, and Lecturer on Anatomy in the Science and Art Department, South Kensington. The Work contains 260 4to. Pages of Text, bound in Cloth, and 193 Coloured Illustrations, arranged in nine Folio Plates, measuring 15 inches by 7½, in a Limp Cover. Price of the 4to. Volume and small folio Atlas, 21s.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

"A PRESENT FIT FOR A KING."—*Athenæum*.

Just published, in One magnificent Volume, antique Calf extra elegant, 101 Plates in Colours and Gold, with Descriptive Essays, interspersed with the highest class of Wood Engravings, price 19l. 19s.

(Dedicated, by express permission, to His Royal Highness the Prince Consort.)

THE ART TREASURES of the UNITED KINGDOM: Consisting of Selections from the Manchester Art Treasures Exhibition of 1857.

The Series embraces—*Sculpture, the Ceramic, Metallic, Vitreous, Textile, and other Decorative Arts*; with Historical and Descriptive Essays by Writers of the highest authority. Thus:—

SCULPTURE . . . 18 Plates	By GEORGE SCHARF, jun., F.S.A., F.R.S.
CERAMIC ART . . 17 "	J. C. ROBINSON, F.S.A.
VITREOUS ART . . 17 "	A. W. FRANKS, M.A., Dir. S.A.
METALLIC ART . . 17 "	M. DIGBY WYATT.
TEXTILE ART . . 16 "	OWEN JONES.
DECORATIVE ART 15 "	J. B. WARING.
TOTAL, including Title, 101 PLATES.	

The Letter-press Description is interspersed with Eighty-four Wood Engravings. The entire Work has been produced under the direction of J. B. WARING, and Chromo-Lithographed by F. BEDFORD.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE GRAMMAR OF ORNAMENT. By OWEN JONES. Being a Series of Three Thousand Examples, from various Styles, exhibiting the Fundamental Principles which appear to reign in the Composition of Ornament of every Period, 101 Imperial Folio Plates, Drawn on Stone by F. BEDFORD. Printed in Colours by DAY & SON. The Work is elegantly half-bound.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

TREASURY OF ORNAMENTAL ART: Illustrative of Objects of Art and Virtue. Photographed from the Originals in the Museum of Ornamental Art, and Drawn on Stone by F. BEDFORD; with Descriptive Notices by J. C. ROBINSON, F.S.A., Curator of the Museum of Ornamental Art—Department of Science and Art. Seventy-one large 8vo. Plates in Colours and Gold, elegantly bound, gilt edges.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

THE GOVERNMENT SERIES OF EDUCATIONAL DIAGRAMMS.

NINE PHYSIOLOGICAL DIAGRAMMS. By JOHN MARSHALL, Esq., F.R.C.S. Life size, Coloured, each 7 ft. by 3 ft. 9 in., price 12s. 6d.

TEN ZOOLOGICAL DIAGRAMMS. By R. PATTERSON, Esq., M.R.I.A. 40½ in. by 29 in. Coloured, the Set, 2l. 15s.

SIX DIAGRAMMS OF THE EXTINCT ANIMALS. By B. W. HAWKINS, Esq., F.G.S., F.L.S. Each 40 in. by 29½ in., Coloured, the Set, 1l. 13s.

TWELVE ASTRONOMICAL DIAGRAMMS. By J. DREW, Esq., Ph. D., F.R.A.S. 40 in. by 29½ in., Coloured, the Set, 3l. 6s.

NINE BOTANICAL DIAGRAMMS. By the Rev. Professor HENSLOW, &c., &c. 40 in. by 29½ in., Coloured, the Set, 2l. 9s. 6d.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

ROBERTS'S SKETCHES IN THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, AND NUBIA, reduced from the Lithographs by LOUIS HAGHE. With Historical and Descriptive Notices, and an Introductory View of Jewish History, by the Rev. G. CROLY, LL.D., and W. BROCKEDON, Esq. Two hundred and fifty beautifully-executed, double-tinted Lithographs. Published in Six Volumes, cloth elegant, or Three Volumes, morocco.

London: DAY & SON, Lithographers to the Queen, Gate Street, Lincoln's-Inn Fields.

DAY & SON, Lithographers to the Queen, execute in the best style, on the most reasonable terms, and with despatch, every description of Lithography, Chromo-lithography, and Steel and Copper-plate Printing, Artistic or Commercial. Wood-engraving, Letter-press Printing, Bookbinding, Framing and Glazing, &c. Applications for Estimates will meet with prompt attention.

Just published, the Second (and concluding) Volume, the Fourteenth Century; with Supplement, comprising the Fifteenth, Sixteenth, and Seventeenth Centuries; Two Vols., medium 8vo., price 1l. 12s. In cloth, extra gilt tops.

ANCIENT ARMOUR and WEAPONS in EUROPE. From the Iron Period of the Northern Nations to the End of the Seventeenth Century. With Illustrations from Contemporary Monuments. By JOHN HEWITT, Member of the Archaeological Institute of Great Britain.

The First Volume, containing the Period to the End of the Thirteenth Century, price 18s.; or the Three Volumes complete, 2l. 10s.

NOTICES.

"The subject of Armour and Weapons has been continued to the close of the Seventeenth Century. Monuments, manuscripts, brasses, pictures, and engravings, all afford Mr. Hewitt ready material, and right well has he made use of them. In support of this we cannot do better than advise the reader to judge for himself, and to take the volumes into his own hands."—*Athenæum*, No. 1706, p. 14.

"A work which, for careful research, for interesting details, for the collocation of minute facts likely to prove of service to the historical student, and for the variety of its illustrations from contemporary monuments, will prove of permanent value, and is exhaustive of the subject on which it treats. The author truly says of Froissart, that he stands foremost among the chroniclers of his own and of all time. But if Mr. Hewitt is deeply indebted to the Chronicler, he has himself greatly enhanced the value of Froissart's labour by his comprehensive illustration of Froissart's age. His book is one in which Sir Walter Scott would have delighted."—*Literary Gazette*, No. 2263, p. 719.

J. H. and JAMES PARKER, Oxford, and 377 Strand, London.

Crown 8vo, price 5s.

OUR ENGLISH HOME: its Early History and Progress. With Notes on the Introduction of Domestic Inventors.

"Our English Home' is an anonymous work, but it is written by a sound and learned archaeologist. It contains the annals of our English civilisation, and all about our progress in social and domestic matters, how we came to be the family and people which we are. All this forms a book as interesting as a novel, and our domestic history is written not only with great research, but also with much spirit and liveliness."—*Christian Remembrancer*.

"A great amount of antiquarian lore, in a very unpretending shape."—*Guardian*.

J. H. and JAMES PARKER, Oxford, and 377 Strand, London.

Second Edition, post 8vo., cloth, 5s.

The English of Shakespeare.

Illustrated in a Philological Commentary on his Tragedy of "Julius Caesar."

By GEORGE LILLIE CRAIK,

Professor of History and of English Literature in Queen's College, Belfast.

Third Edition, post 8vo., cloth, 2s. 6d.

Outlines of the History of the English Language.

For the use of the Junior Classes in Colleges, and the Higher Classes in Schools.

By GEORGE LILLIE CRAIK.

THE CONCLUSION OF MR. MAC-KNIGHT'S HISTORY OF THE LIFE AND TIMES OF EDMUND BURKE.

The third and concluding Volume of 'the Life and Times of Edmund Burke,' by Thomas Macknight, embraces the History of the Coalition Ministry, the India Bills, the Impeachment of Hastings, the conduct of Burke with respect to the French Revolution, his final retirement at Beaconsfield, his private life, and death; with sketches of his contemporaries, and an examination into the political events of his time.

Post 8vo., 10s.

A New Edition, with additions.

CHAMONIS HUNTING IN THE MOUNTAINS OF BAVARIA.

By CHARLES BONER.

CHAPMAN AND HALL, 193, PICCADILLY.

NEW EDITIONS.

3 Vols., fcap. cloth, 18s.

ELIZABETH BARRETT BROWNING'S POEMS. Fourth Edition, with Corrections and Additions.

Fcap. cloth, 7s.

AURORA LEIGH: a Poem. In Nine Books. By ELIZABETH BARRETT BROWNING. Edition, with Portrait of Mrs. Browning.

Crown 8vo, 4s.

POEMS BEFORE CONGRESS. By ELIZABETH BARRETT BROWNING.

2 Vols., fcap. cloth, 16s.

ROBERT BROWNING'S POEMS. A New Edition, with Numerous Alterations and Additions.

2 Vols., fcap. 8vo cloth, 12s.

MEN AND WOMEN. By ROBERT BROWNING.

MR. CARLYLE'S WORKS.

UNIFORM EDITION, IN CROWN 8vo.

THE FRENCH REVOLUTION: a History. In 2 vols. 12s.

OLIVER CROMWELL'S LETTERS AND SPEECHES. With Elucidations and Connecting Narrative. In 3 vols. 18s.

LIFE OF JOHN STERLING. } 1 vol.
LIFE OF SCHILLER. }

CRITICAL AND MISCELLANEOUS WRITINGS. In 4 vols. 24s.

SARTOR RESARTUS. } 1 vol.
HERO WORSHIP. }

LATTER-DAY PAMPHLETS. 1 vol. 6s.

CHARTISM. } 1 vol.
PAST AND PRESENT. }

TRANSLATIONS OF GERMAN ROMANESQUE. 1 vol. 6s.

WILHELM MEISTER. By GOETHE. A New Edition. In 2 vols. 12s.

MR. DICKENS'S WORKS.

A TALE OF TWO CITIES. With Illustrations. 8vo. 9s.

THE PICKWICK PAPERS. With Fort-tellings. 8vo., 1l. 1s. Cheap Edition, 5s.

NICHOLAS NICKLEBY. With Fort-tellings. 8vo., 1l. 1s. Cheap Edition, 5s.

SKETCHES BY BOZ. With Forty Illustrations. 8vo., 1l. 1s. Cheap Edition, 4s.

MARTIN CHUZZLEWIT. With Fort-tellings. 8vo., 1l. 1s. Cheap Edition, 5s.

THE OLD CURIOSITY SHOP. Seventy-five Illustrations. Imperial 8vo., 13s. 6d. Edition, 4s.

BARNABY RUDGE. A TALE OF THE OLD ENGLAND. With Seventy-eight Illustrations. 8vo., 13s. Cheap Edition, 4s.

AMERICAN NOTES, FOR GENERAL INFORMATION. Fourth Edition. 2 vols., post 8vo. Cheap Edition, 2s. 6d.

OLIVER TWIST; OR, THE PARISH OF THE POOR. Illustrated by GEORGE CRUIKSHANK. Edition. 3 vols. 8vo., 1l. 5s. Cheap Edition, 3s.

CHRISTMAS BOOKS. Cheap Edition.

MR. LEVER'S WORKS.

UNIFORM AND CHEAP EDITION.

JACK HINTON. 4s.

TOM BURKE OF "OURS." In 2 vols.

HARRY LORREQUER. 4s.

CHARLES O'MALLEY. In 2 vols., 8s.

THE O'DONOGHUE. 4s.

THE KNIGHT OF GWYNNE. In 2 vols.

ROLAND CASHIEL. In 2 vols., 8s.

THE DALTONS. In 2 vols., 8s.

THE DODD FAMILY ABROAD. 2 vols.

Each Volume contains Eight Illustrations.

CHAPMAN AND HALL, 193, PICCADILLY.

LIST OF

POPULAR EDUCATIONAL WORKS

PUBLISHED BY

GEORGE PHILIP AND SON,

32 Fleet Street, London, and 51 South Castle Street, Liverpool.

BOARDMAN'S HISTORICAL GEOGRAPHY, for the use of Pupil Teachers, Students in Training Colleges, and Teachers and Schools generally. New Edition, revised and enlarged. Foolscap 8vo., cloth, 1s. 6d.

HUGHES' (W.) CLASS BOOK OF MODERN GEOGRAPHY, with Examination Questions. By WM. HUGHES, F.R.G.S., Professor of Geography in Queen's College, London. Foolscap 8vo., cloth . . . 3s. 6d.

HUGHES' (W.) ELEMENTARY CLASS BOOK OF MODERN GEOGRAPHY. By WILLIAM HUGHES, F.R.G.S. Foolscap 8vo., cloth . . . 1s. 6d.

HUGHES' (W.) TRAINING SCHOOL ATLAS: a Series of Maps, illustrating the Physical Geography of the Great Divisions of the Globe, with the British Islands and Palestine on an enlarged scale. Medium folio, bound in cloth . . . 12s. 6d.

PHILIPS' FAMILY ATLAS OF PHYSICAL, GENERAL, AND CLASSICAL GEOGRAPHY, 56 Imperial 4to. Maps; accompanied by Illustrative Letterpress, describing the Soil, Resources, and Chief Natural Productions of each Country; with a copious Consulting Index. Edited by WILLIAM HUGHES, F.R.G.S. The Maps beautifully printed in Colours. Handsomely bound in cloth, gilt edges . . . 1l. 11s. 6d. The same Work, half-bound morocco, gilt edges, 1l. 15s. 0d.

PHILIPS' COMPREHENSIVE SCHOOL ATLAS OF ANCIENT AND MODERN GEOGRAPHY, comprising Thirty-five Modern and Five Ancient Maps, constructed from the latest and best Authorities. Edited by W. HUGHES, F.R.G.S. Accompanied by a Consulting Index of 22,000 Names of Places, carefully compiled. Imperial 8vo., strongly bound in cloth . . . 10s. 6d.

PHILIPS' INTRODUCTORY SCHOOL ATLAS, comprising Eighteen Maps of the Principal Countries of the World, clearly engraved and carefully coloured. Edited by W. HUGHES, F.R.G.S. Accompanied by a Consulting Index of 9,000 Names of Places. Imperial 8vo., bound in cloth . . . 5s. 0d.

PHILIPS' STUDENT'S ATLAS OF MODERN GEOGRAPHY, comprising Eighteen Maps, constructed from the most recent Authorities, and carefully coloured. Imperial 4to., bound in cloth . . . 3s. 6d.

PHILIPS' YOUNG SCHOLAR'S ATLAS OF MODERN GEOGRAPHY, containing Twelve Large Quarto Maps, full coloured, intended as a First Class-Book for Young Learners. Cloth, lettered . . . 2s. 6d.

PHILIPS' ATLAS FOR BEGINNERS, comprising Twenty-four Maps, constructed and engraved by J. BARTHOLOMEW, Jun., F.R.G.S., and beautifully printed in colours. Crown 8vo., cloth, lettered . . . 2s. 6d.

PHILIPS' SHILLING ATLAS OF MODERN GEOGRAPHY, containing Nine Imperial Quarto Maps, clearly engraved, and constructed from the most recent authorities. Imperial 4to., in neat wrapper . . . 1s. 0d.

PHILIPS' NATIONAL SCHOOL ATLAS, containing Ten Quarto Maps, drawn and engraved by J. BARTHOLOMEW, Jun., F.R.G.S. In neat cover, Plain Maps . . . 6d. Coloured Maps . . . 1s. 0d.

PHILIPS' SERIES OF LARGE SCHOOL-ROOM MAPS, with the Physical Features boldly and distinctly delineated, and the Political Boundaries carefully coloured. Constructed by WILLIAM HUGHES, F.R.G.S. Size—5 feet 8 inches by 4 feet 6 inches. Mounted on rollers and varnished . . . each 16s. 0d.

THE SERIES COMPRIZES:—

THE WORLD, IN HEMI-SPHERES	IRELAND
EUROPE	PALESTINE
ASIA	PHYSICAL MAP OF THE WORLD
AFRICA	BRITISH ISLES, 21s.
NORTH AMERICA	THE WORLD, ON MERCATOR'S PROJECTION, 21s.
SOUTH AMERICA	INDIA, 21s.
AUSTRALASIA	
ENGLAND	
SCOTLAND	

PHILIPS' SERIES OF CLASSICAL, HISTORICAL, AND SCRIPTURAL MAPS, illustrating the Ancient Classics, Historians, and Poets. Size—full Sheet Imperial, 29 by 23 inches; engraved in the best style, beautifully printed on superfine paper, and carefully coloured. On sheets . . . each 1s. 6d. Mounted on black rollers and varnished . . . 5s. 0d.

* Detailed Lists may be had on application.

PHILIPS' SERIES OF LARGE SIXPENNY MAPS. Size—full Sheet Imperial, 22 by 27 inches, full coloured; engraved in the best style, and embracing all the recent Geographical Discoveries. The entire series is now in print, and any single Map may be had without difficulty . . . each 6d. The same Maps printed on superfine drawing paper and extra coloured . . . each 1s. 0d.

* Detailed Lists may be had on application.

PHILIPS' CABINET SERIES OF EDUCATIONAL MAPS. Size—Imperial Quarto. Engraved from original drawings, made expressly for this Series, and embodying an amount of Geographical information not hitherto obtainable for the purposes of Teaching. The Series contain Maps of Physical, General, and Classical Geography, any of which may be had separately. Edited by WILLIAM HUGHES, F.R.G.S. each 4d., 6d., & 1s.

* Detailed Lists may be had on application.

DR. CORNWELL'S
EDUCATIONAL WORKS.

"A very useful series of Educational Works, of which Dr. Cornwell is author or editor. It (the 'Geography for Beginners') is an admirable Introduction. There is vast difficulty in writing a good elementary book, and Dr. Cornwell has shown himself possessed of that rare combination of faculties which is required for the task."—*John Bull*.

Seventh Edition, price 1s.

Geography for Beginners.

By JAMES CORNWELL, Ph. D.

Twenty-eighth Edition; the Statistical Information brought down to the present Time; price 3s. 6d.; or, with Thirty Maps on Steel, 5s. 6d.

A School Geography.

By JAMES CORNWELL, Ph. D.

"We are qualified by ample trial of the books in our own classes to speak to their great efficiency and value. We have never known so much interest evinced, or so much progress made, in the study of Geography, as since we have employed these as our school books."—*Educational Times*.

"Without exception the best book of the class we have seen."—*Atlas*.

Price 2s. 6d., or 4s. coloured.

A School Atlas:

Consisting of Thirty Maps on Steel, containing every name found in the School Geography, a list of several hundred places, with their latitude and longitude, and the accentuation and pronunciation of all difficult names.

Thirtieth Edition, price 2s. red, 1s. 9d. cloth.

Allen and Cornwell's School Grammar.

With very copious Exercises, and a systematic view of the Formation and Derivation of Words, together with Anglo-Saxon, Latin, and Greek roots, which explain the etymology of above 7000 English words.

"Written by those who are profoundly acquainted with the sources of our language, and who have brought this acquaintance to bear on its grammatical structure. This grammar will make its way in schools."—*Church of England Quarterly*.

Thirty-fifth Edition, price 1s. cloth, 9d. sewed.

Grammar for Beginners.

"We have never seen a more desirable elementary work."—*Court Journal*.

Twenty-third Edition, price 1s. 6d.

The Young Composer:

Or, Progressive Exercises in English Composition.

By JAMES CORNWELL, Ph. D.

"We have seen no other work of the kind so clear, so well arranged, so comprehensive, so thoroughly adapted to the practical business of tuition; or, in short, so fully entitled to be named 'Progressive Exercises on English Composition.'"—*Scotsman*.

Price 3s.

A Key to the Young Composer.

With Suggestions as to the Mode of Using the Book.

Eleventh Edition, much improved, price 4s.

Select English Poetry.

Edited by the late Dr. ALLEN.

"We can confidently recommend it for young persons in general, as calculated to promote the cultivation of poetical taste and an acquaintance with the different styles of many of our English poets."—*English Journal of Education*.

New Edition, price 3s. cloth.

Dr. Allen's Eutropius:

With a Complete Dictionary.

Sixth Edition, price 4s. 6d.

The Science of Arithmetic.

A Systematic Course of Numerical Reasoning and Computation.

By JAMES CORNWELL, Ph. D., and J. G. FISCH, M.A.

"We are glad to see this revised edition of the best work on arithmetic that has yet appeared. It is both scientific and practical in the best and fullest sense of those terms."—*London Quarterly Review*.

"This is, without exception, the most complete and satisfactory elucidation of the principles, and the best guide to the practice of Arithmetic which has fallen under our notice."—*Morning Chronicle*.

Fifth Edition, price 1s. 6d.

Arithmetic for Beginners:

A First Book of Practical Arithmetic, with an Inductive Explanation of each Rule, and containing Numerous Questions for purely Mental Calculation.

"An admirable first book for schools."—*Illustrated News*.

London: SIMPKIN, MARSHALL, and CO.; HAMILTON, ADAMS, and CO. Edinburgh: OLIVER and BOYD.

LONDON.—STANFORD'S NEW LONDON GUIDE, containing full information respecting Public Conveyances, Hotels, Dining Rooms, Postal and other communications, Topography, Municipal and other divisions, Statistics, Public Works, History, Antiquities, Public and Private Buildings, Law Courts, Club Houses, Markets, Theatres and other places of Public Amusements, Churches and Chapels, Literary and Scientific Institutions, Museums and Galleries of Art, together with Excursions on the Thames, the Environs, &c., &c., with two Maps, price 3s. 6d., is this day Published.

LONDON: EDWARD STANFORD, 6, CHANCING CROSS, S.W.

To the Heads of Colleges and Schools.

EDWARD STANFORD, 6, CHANCING CROSS, LONDON, S.W., begs to announce that the old established **EDUCATIONAL BUSINESS**, known as the "LONDON SCHOOL LIBRARY," and hitherto conducted by Mr. C. H. LAW at FLEET STREET and GREAT RUSSELL STREET, has been transferred to himself, and will henceforth be carried on at the above address.

Now ready, in demy 8vo., price 15s., cloth lettered, **THE RUDDIMENTS OF BOTANY**. By CHRISTOPHER DRESSER, Ph.D., Lecturer on Botany in the Department of Science and Art, South Kensington Museum. Illustrated with nearly 600 Engravings. This Work contains a full Introduction to the Science of Botany. It is so constructed as to give the most elementary knowledge of the science, as well as all necessary details to the more advanced learner. It is especially a Manual for Students, making no higher pretension than that of giving, in the most simple manner at command, the principles of Vegetable Growth; and is founded upon the system on which the Science is taught in the Department of Science and Art of the Privy Council for Education.

LONDON: J. S. VIRTUE, CITY ROAD, AND IVY LANE; and all Booksellers.

Now ready, in demy 8vo., price 10s. 6d., cloth lettered, illustrated with 300 Engravings on Wood,

UNITY IN VARIETY, AS DEDUCED FROM THE VEGETABLE KINGDOM. By CHRISTOPHER DRESSER, Ph.D., Author of "Rudiments of Botany," Lecturer on Botany, and Master of the Botanical Drawing Classes in the Department of Science and Art, South Kensington Museum. Being an attempt at developing that oneness which is discoverable in the habits, mode of growth, and principle of construction of all plants.

LONDON: J. S. VIRTUE, CITY ROAD, AND IVY LANE; and all Booksellers.

JOHNSTON'S EDUCATIONAL
MAPS.

THESE MAPS are uniform in size, distinctly coloured, and mounted on cloth and rollers. They are largely supplied to the Public Educational Institutions in Canada, and to all the Indian Presidencies. They are unrivalled in execution and accuracy.

EASTERN HEMISPHERE.	SCOTLAND.
WESTERN HEMISPHERE.	CANAN AND PALESTINE.
FRANCE.	ITALY.
ASIA.	IRELAND.
AFRICA.	CANADA AND BRITISH NORTH AMERICA.
SPAIN.	INDIA.
ENGLAND.	EUROPE.
AMERICA.	WORLD (MERCATOR).
CENTRAL EUROPE.	

Size of each Map, 50 inches by 42 inches; price on rollers, 10s. each, unvarnished, and 12s. varnished.

SCHOOL CLASSICAL MAPS.

ASIA MINOR.	GRECIA ANTIQUA.
ORRIS ROMANUS.	ORRIS VETERIBUS NOTUS.
ITALIA ANTIQUA.	

Size of each, 50 by 42 inches; price as above.

PHYSICAL CHARTS OF THE WORLD AND EUROPE, Showing the great Mountain Ranges, Currents of Air and Ocean, and Lines of equal Heat and Cold. Size, 40 by 42 inches. Price as above—10s. and 12s.

SCHOOL AND FAMILY MAPS.

Exact reductions of the First Series, viz.:—

EASTERN HEMISPHERE.	AMERICA.
WESTERN HEMISPHERE.	CANAN AND PALESTINE.
ENGLAND.	IRELAND.
SCOTLAND.	CANADA.
ASIA.	EUROPE.
AFRICA.	WORLD (MERCATOR).

Map illustrative of Geographical Terms, showing Mountains, Lakes, Rivers, Islands, &c. The above are also of uniform size—33 by 27 inches, beautifully coloured, and mounted on cloth and rollers, 5s. each, unvarnished, and 6s. each, varnished.

JOHNSTON'S ILLUSTRATIONS OF NATURAL
PHILOSOPHY.

Uniform in size with the First Series of Maps, 50 by 42 inches. Price on rollers, unvarnished, 10s.; varnished, 12s.; including Hand-book, viz.:—

No. I. Properties of Bodies, 37 Coloured Diagrams.	
" II. Mechanical Powers . . . 47	Ditto.
" III. Hydrostatics . . . 28	Ditto.
" IV. Hydraulics . . . 27	Ditto.
" V. Human Physiology . . . 28	Ditto.
" VI. Ditto, Sheet No. 2 . . . 42	Ditto.
" VII. Steam Engines . . . 15	Ditto.

These Diagrams are on a large scale, for use in the Classroom; and they have proved most attractive and instructive to the Pupils. Each subject is accompanied by an explanatory Hand-book.

* Detailed Catalogues of all these Works, showing the mode and Charge for mounting in wooden cases of Ten or more Maps in each, free on application.

W. and A. K. JOHNSTON, GEOGRAPHERS TO THE QUEEN, EDINBURGH.

London: E. Stanford, Charing Cross; and Groombridge and Sons, Paternoster Row.

Dublin: McGlashan and Gill, Upper Sackville Street.

"CHAMBERLAIN'S" ROYAL PORCELAIN WORKS.

WORCESTER.

ESTABLISHED 1751.

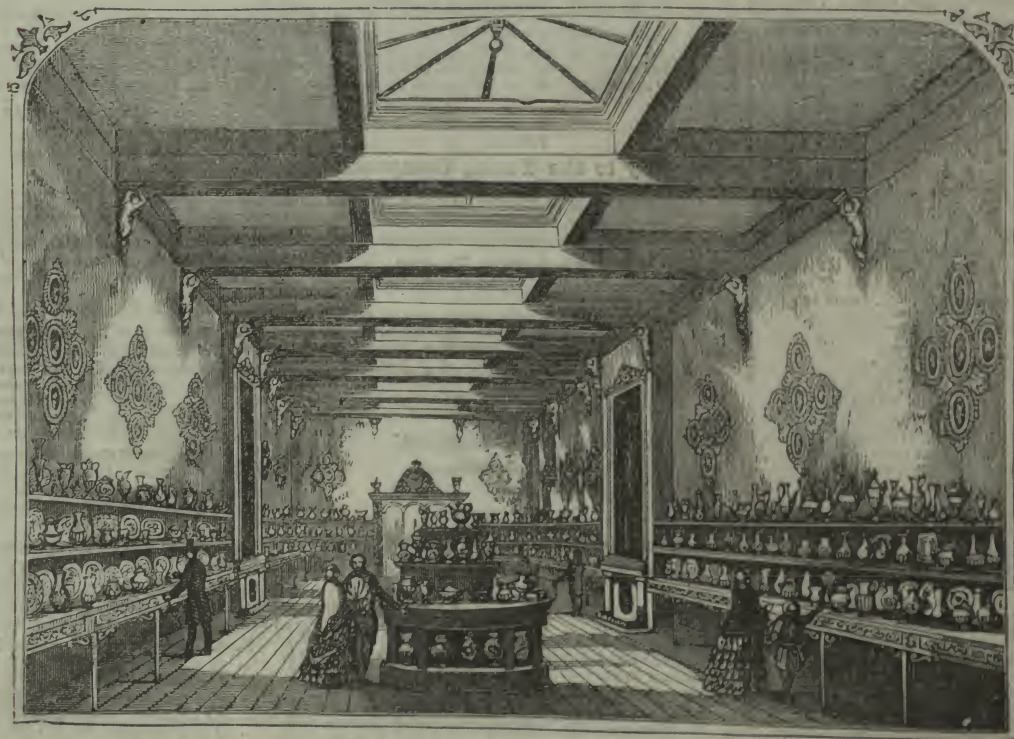
W. H. KERR AND CO., PROPRIETORS,

(Successors to Messrs. Flight, Barr, & Co., and Messrs. Chamberlain & Co.)

Merchants and Shippers supplied on Liberal Terms.
Manufacturers of the Royal Vibrified Stone China, for Hotel and Ship use.



MANUFACTURERS TO HER MAJESTY AND THE ROYAL FAMILY.



Messrs. W. H. KERR and Co. beg to inform the Nobility, Gentry, &c., and Strangers visiting this country, that their Works and Show-Rooms are open for inspection daily, from 9 a.m. to 6 p.m. Cards of Admission to be obtained on application at the Works.

Depot in Ireland—JAMES KERR & SON, 114 and 115 Capel Street, Dublin.
Depot in America—W. J. KERR, China Hall, Philadelphia and New York.

1860.

KS,

Manufacture

Patterns and Prices sent, on application, to any part of the Kingdom.
of "The Worcester Enamels," in the style of the Enamels of Limoges.

entry, that
had on

ublin,
rk

VA. 1860. 0008

V&A - NATIONAL ART LIBRARY



3 8041 800 11067 8

